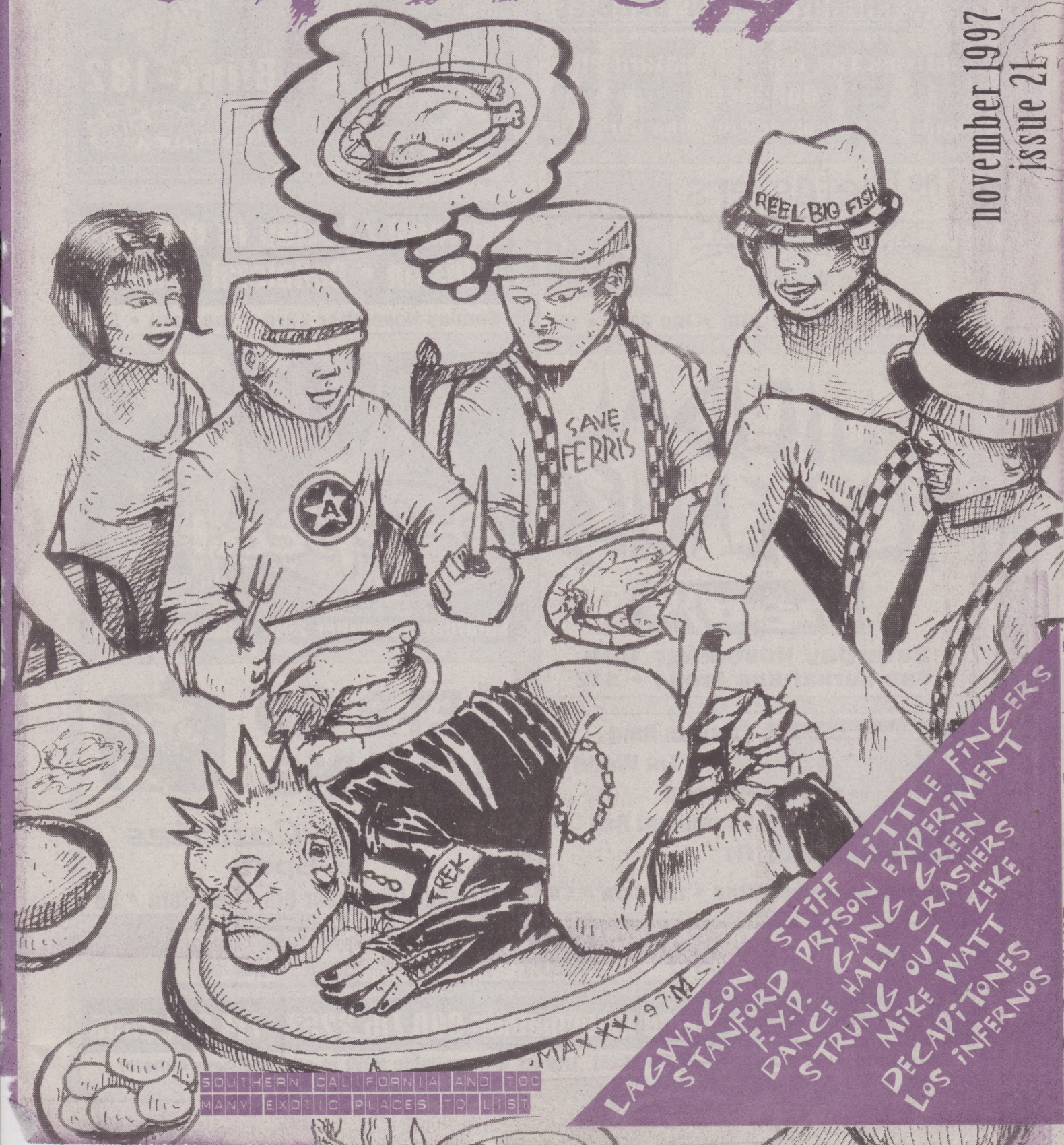


FREE

ALL THE FIXINS ISSUE

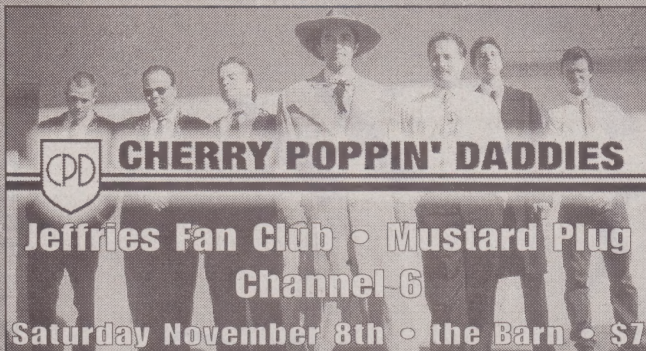
SKRATCH

november 1997
issue 21



SOUTHERN CALIFORNIA AND TOO
MANY EXOTIC PLACES TO LIST

LAGWAGON STIFF LITTLE FINGERS
STANFORD PRISON EXPERIMENT
F.Y.P. GANG GREEN
DANCE HALL CRASHERS
STRUNG OUT ZEKE
MIKE WATT
DECADENTONES
LOS INFERNOS

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Blink-182
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 Cherry Poppin' Daddies

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SAT. NOV. 8

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SAT. NOV. 15

DEicide
SPECIMEN 32
DRAONIS * INANIMATE
DISEASE INFECTED * STORMBRINGER

SAT. NOV. 22

YOUTH BRIGADE
PINHEAD CIRCUS JON COUGAR
BRAND NEW UNIT CONCENTRATION CAMP

THURS. NOV. 27

DARK FUNERAL
ACHERON * USURPER
SADISTIC INTENT * DRAONIS * NOCTUARY

SAT. NOV. 29

OBITUARY
RISE * SEPSISM
THRONS OF SCORN
BLUDGEON
K626

FRI. DEC. 5

THE SHAKERZ
NO QUESTIONS ASKED
PLUS SPECIAL GUESTS

FRI. DEC. 19



SAT. DEC 20

the **VANDALS**
THE ATARIS

THURS. NOV. 13

MEPHISKAPHIGUS
BLUE MEANIES
TRIBAL LUST & the HORNY NATIVES
LUCKY STRIKE * NUMBUTS * OTHER CUTS

THURS. NOV. 20

my superhero
EL SCORCHO
ALCOSKALICS
CHICKENHEADS
11TH HOUR BAND
RUDIES
WORD HAS IT

WED. NOV. 26

FROM THE U.K.
STRATFORD MERCENARIES
(EX-MEMBERS OF CRASS & D.I.R.T.)
LITMUS GREEN
BEAT TO DEATH * ARMISTICE
RETRIBUTION

FRI. NOV. 28

THE SCOFFLAWS
G-Spot
LOW PRESSURE

THURS. DEC. 4

LYNACHICKS
ASSORTED GELUP BEANS

SAT. DEC. 6

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SUN. NOV. 16



DEicide
RISE * ENGRAVE
gravel * infamy

WED. NOV. 26

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ACHERON * USURPER
SADISTIC INTENT * ETERNAL

THURS. NOV. 27

FROM THE UK
STRATFORD
MERCENARIES
LITMUS GREEN
UXA * DAMNATION
46 SHORT

SUN. NOV. 30

OBITUARY
DIE * NEVER FALLEN
CREMATORIUM
OFF THE CROSS

SUN. DEC. 7

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FRI. NOV. 21



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THE INSPECTOR
JERRY LIVES TWICE

WED. NOV. 26

THE SCOFFLAWS
G-Spot
THE UPBEAT

FRI. NOV. 28

OBITUARY
OBELISK
PLUS SPECIAL GUESTS

FRI. DEC. 5

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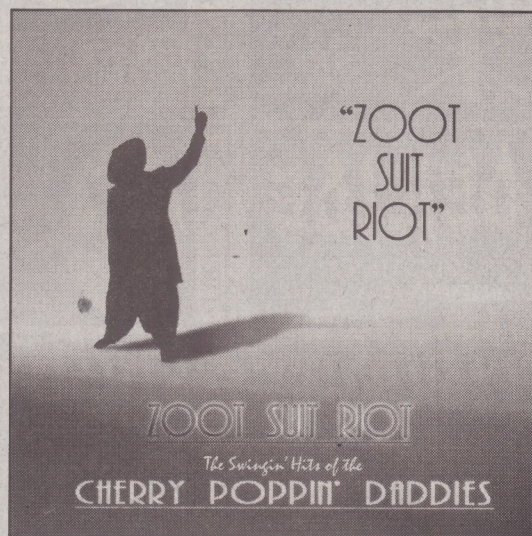
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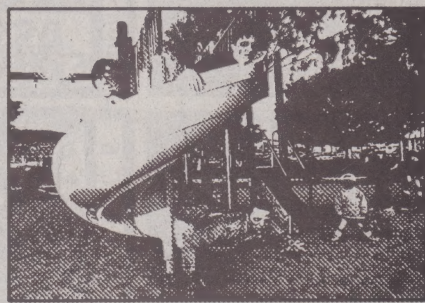
Furious George

Gets A Record I



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F.Y.P



HHH

my man grumpy

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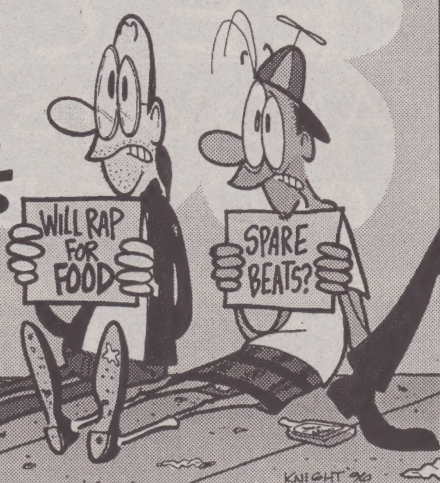
don't forget about:
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F.Y.P-toilet kids bread lp/cd/cass
F.Y.P-finish your popcorn lp/cass
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SATURDAY, NOV. 8TH

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SATURDAY, NOV. 15th

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DEBONAIRES
YOUTH EXODUS
SUN DOWN TRIO
SKAMADORS

FINAL CONFLICT LITMUS GREEN

PHOBIA
46 SHORT
CHUPACABRAS

FRIDAY, NOV. 21st

SATURDAY, NOV. 22nd

OFFICER NEGATIVE

DECONS
STIMIE
DOOMED SOCIETY
JOGGERS DREAM

LOW PRESSURE

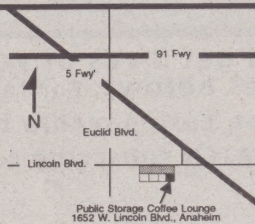
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BONAFIDE
SHAO-LIN (from TEXAS)
SAPHIRE BULLETS OF LOVE

SATURDAY, NOV. 29th

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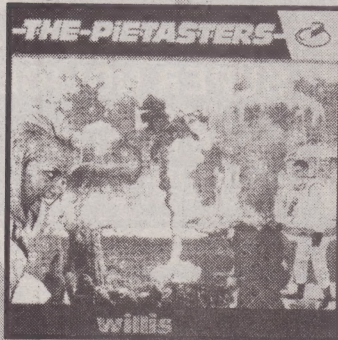
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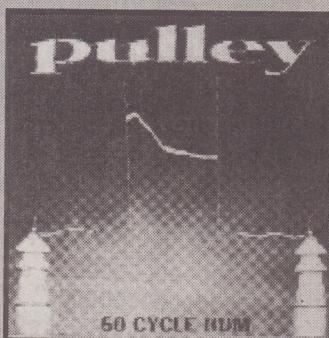
THANKS EPITAPH



THANKS AGAIN EPITAPH



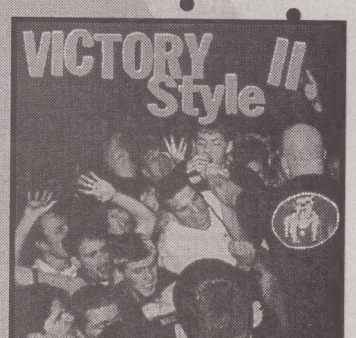
MUCHO BESOS EPITAPH



MAS BESOS EPITAPH



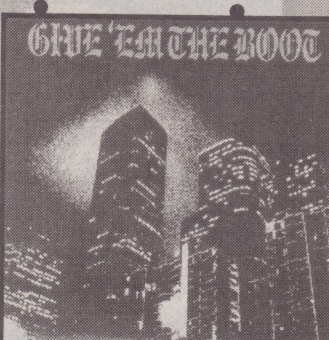
YOU RULE BYO



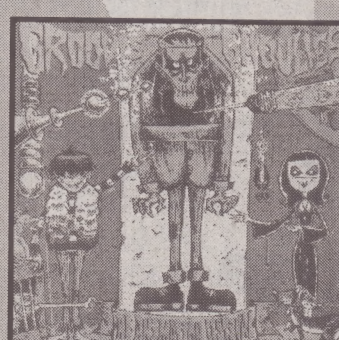
VERY KIND OF YA' VICTORY



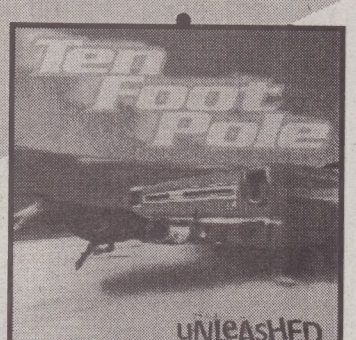
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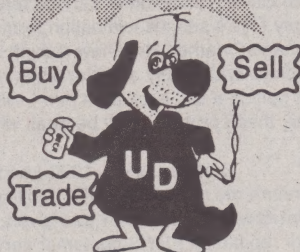
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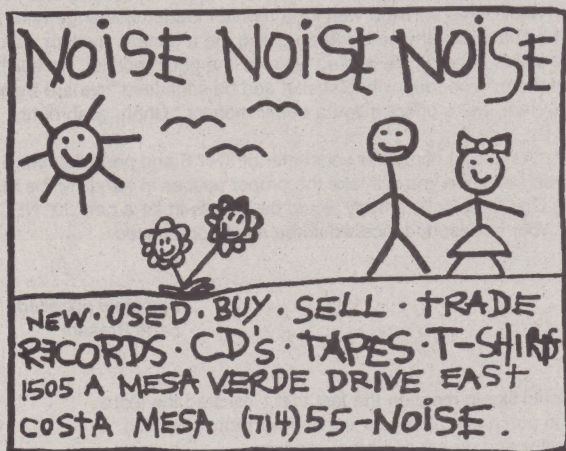
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takeaway the charm and love only the reality
of a human with qualities or fabricate your
future with a form of hope I can't cope like
taking away the trees and watch us lose
our final breath we're human so what happened to
the truth and life itself

-lost fer wurd

The editor does not necessarily share the opinions expressed in this publication. The editor does wish to share several opinions he does have. 1. You're pretty cool to be still reading this 2. I'm a loser 3. I hate when girls burp louder than I do. 4. I hate politics and people with attitudes. 5. I hate

punk vs ska II
coming Dec. 6, 1997
punk vs ska III
coming Dec. 6, 1997
punk vs ska IV
coming Dec. 6, 1997
punk vs ska V
coming Dec. 6, 1997
punk vs ska VI
coming Dec. 6, 1997
punk vs ska VII
coming Dec. 6, 1997
punk vs ska VIII
coming Dec. 6, 1997
punk vs ska IX
coming Dec. 6, 1997
punk vs ska X
coming Dec. 6, 1997

SENT TO THE PRESIDENT OF
FRY'S ELECTRONICS ON AUG. 8, 1997:

(page 2)

Aug. 8, 1997

Dear Mr. Randy Fry,

(page 1)

MAYBE A BIG HEADLINE IS THE ONLY WAY TO GET THE BIG WIG IN HIS BIG DESK

TO LISTEN TO WHAT A SMALL CUSTOMER HAS TO SAY.
OR DO I HAVE TO WRITE A
LETTER FOR THE FOURTH TIME?

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my superhero rx bandits MU330
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I DECIDED TO SEND THIS LETTER FOR THE THIRD TIME BECAUSE MY FIRST AND SECOND LETTER (sent approximately 5 weeks ago to your attention) WERE NOT ATTENDED TO. I did get a call from Linette, a customer service representative, but that was in response to my Frye's service evaluation form. A store manager/service department manager? named Henshaw (I think that's his name-the answering machine was hardly audible) when he called. After returning his call and not getting a call back from him I still feel very unsatisfied. Perhaps, this time, these problems will be dealt with in a timely manner.

On February 5, 1997 I had to make a friendly journey to FRY'S to return my refurbished NEC Multisync XV17 monitor. I was very disappointed with the service I was given. And let me say for the record, the poor reputation FRY'S customer service has is no myth by any stretch of the imagination. As a graphic designer and publisher of a magazine, I rely on FRY'S for all my computer equipment. Unfortunately, I am unable to rely on FRY'S anymore and no response to my first two letters from Mr. Fry himself leaves me feeling angry. **BEFORE MOVING ON, LET ME SAY THIS- WHEN I STEP INTO FRY'S I GET THE SAME FEELING I GET FROM YOUR LACK OF RESPONSE TO MY LETTERS: A COMPANY THAT DOES NOT GIVE A SHIT ABOUT THEIR CUSTOMERS. I WOULD LIKE TO PERSONALLY THANK YOU FOR BEING CONSISTENT IN LACK OF CUSTOMER SERVICE AND THE LACK OF UNDERSTANDING HOW TO KEEP YOUR CUSTOMERS HAPPY.**

On February 5, 1997 I was greeted at the front with my paperwork (my NEC receipt) to return my monitor for a loaner or a new 17" NEC. I was told to cart my monitor over to the service department where I was greeted by an employee who checked out my monitor and we filled out the proper loaner agreement. I was approached by the service department manager who decided I was going to trade in my monitor for the AURORA VISION 17" monitor. "Yeah, you can just trade this in," he said. Apparently, it's your manager who makes my decisions. I'm sorry I thought I was the customer! I was very angry with his lack of respect and his deviant attempts to eliminate extra paper work instead of helping me. When I demanded I simply wanted the loaner not a trade-in he explained it would take 8-10 weeks because it is a discontinued model at FRY'S. I asked if they have any model close in comparison (a NEC model of equal or higher value). He said I could only get something of equal value and no such NEC monitor is in stock. So, I decided to take the AURORA loaner. And I stood there for an hour waiting for an employee to complete the simple task of getting a Mac adapter for the monitor so I could be on my merry way. I guess this was too difficult because I had to ask someone else to follow-up and check on the first person to get the adapter. Being the only person in line at the service department makes this whole event even more unsettling.

After my adapter was delivered I went over to the head manager of the La Palma location to discuss the matters at hand. He, (Sya Younus) was very nonchalant when I explained to him my long and tedious HOUR AND A HALF wait for a monitor loaner exchange and asked if he could do any better (than giving me a generic monitor with an industry status of zero). He replied "Aurora is a good monitor, we sell hundreds of them." I nodded with disbelief and he continued "We are trying to help you here, we're offering you a better monitor." Uhhh, yeah right.

As a loyal computer consumer of FRY'S and potential future consumer, I assume you will take the proper actions in handling the matter at hand. One idea for a remedy would be a trade-in for a new 20" NEC monitor. Your correspondence would be most appreciated.

Sincerely appalled,
Scott Presant

P.S. I would like to mention the fact that I invested the extra money in purchasing a 5 year service warranty plan with this monitor and do not at all feel serviced.
I HOPE THE BOLD TYPE GOT YOUR ATTENTION THIS TIME.

SOME

SHIT

IN

OUR

MAILBOX

Dear Skratck,

I'm 34, so is my waist line. I am a boy, married with two kids. My 12 year wedding anniversary is on November 2. I hope that you print this letter, so I can tell my wife how I feel in front of my peers, so that maybe I could score some pussy. You guys have an opportunity to help me get her hot for my hot, sexy body. I'd appreciate it and make sure damn sure that I do my part on this end. So let's get down to it men, the message is as following:

Brenda;

I know that I call you a bitch all the time, but I love you.

Thank you for any consideration regarding this matter and keep up the good work.

-Meeker
Spring Valley, CA

Frank,

Being 21 doesn't make you as old school as you think you are. I'm a lot older than you, so does that give me the right to put your sorry ass down? I try and encourage the younger scene. You are only 21 and I hate to burst your bubble but you weren't there to see GBH or X or Black Flag or TSOL like I did, you weren't there to see the Dead Kennedys riot in Hollywood back in '79. You were what 3? Ha, ha, ha, I thought your article was one of the funniest things I'd seen in a long time. You weren't even born when MMR first came out. It's people like you that try so hard to be "punk rock." Oh yeah, and when you said that punk had a meaning. What makes you think that just because it doesn't have a meaning to you anymore that it doesn't to anyone else? What, the bands are out to please you? no, I don't think so. You don't even know what you are talking about, Exploited and Crass used to fight and how you could be a hippocrite and listen to peace and anarchy when they are against each other. And you listen to Black Flag and Dead Kennedys. Lets see if you can figure this one out, which one are you racist or not, because by listening to Black Flag you are and DK your not, so are you just some kind of poser? And MDC has more than one meaning, but you probably already knew that Mr. Punk Rocker (the one and only), the one who can only shop at the dumpster to be a real hard core squatter punk instead of getting a T from a friend!!! And my brother and I used to live in the Rossmor Long Beach area, actually Hawaiian Gardens. And work in Lakewood. My brother was a drummer for Social Distortion when they first got together, and I know you must be a loner out in Lakewood, because the scene was shit when I was there. What's the point of this rant? You should stop making a fool of your self and give the kids a chance!

Don't Try So Hard,
DEDE
(UXA)

Dede,

Interesting letter I just received from you. Where to begin? I suppose wannabe pop on the front of the envelope is a cheap name calling shot. The truth, I would love to own a mom and POP store. So I will take that one. Well, the shot at MMR-typo error, but using it as though I am some sorry ass writer. Hopefully, at the point that you used MMR as a reference to Maximum Rock N Roll was just some sarcasm. Hopefully. But since you tried to correct me, here are some for you: hippocrite - hypocrite, against - against, probably - probably, Hawaiian - Hawaiian, Rossmor - Rossmor.

But hey, what's spelling, lets get to the meaning of the words. Gee, did I say I was old school? Actually I think I said sometimes I feel like a teenager, but other times I feel as though I'm an elder. Did I say I was old school? You being older doesn't give you the right to put my sorry ass down. But you do (Mr. Punk Rocker, wannabe pop, don't be a fool, sorry ass). Did I say GBH, X and Black Flag? (Actually I was probably 4.) No, I said when I started listening to punk... Big difference. And as far as meaning, I guess I should of phrased it by saying, they had original intentions. Sorry. But of course your point is if you like the Exploited you can not like Crass. Great Reasoning. And how open minded of you to stereotype someone by whether they listen to Black Flag or Dead Kennedys. (I won't use DK because I'm a poser.) Black Flag racist? Yeah, that's a good one. By the way what color is the bassist from the Rollins Band? Also you old school punker - What band from Washington D.C. did Black Flag play with numerous time? Your right MDC probably does have more than one meaning, but where did I say that they stood for one thing? Hey you know I would rather buy my stuff directly from the bands, but unfortunately, most of the bands I like do not play around here too often.

What was the point to my rant? To say to the kids - check out MDC when you buy their shirt. Don't listen to MTV and their sales pitch to the so called Generation X. Do something meaningful before you follow in you parents footsteps.

But my question is to you. What was the meaning of your rant? At the end you try to sympathize with my living in Lakewood.

Next time leave an address please. Also I just had a birthday, so I'm 22 now.

Sincerely,
Frank Cardoza
5014 Hayter Ave.
Lakewood, CA
90712

To The Fellows At Skratck,

My name is Keegan, I live in the bowels of the country. Otherwise known as Kansas City. There ain't much to do here, since it's so damn hot I was wondering if I could get Skratck Vol. 1 #10, or be put on your mailing list. Whatever floats your boat. I'd really appreciate it.

Thanks,
Keegan Viscius
Lenexa, Kansas

Why I'm ashamed to admit I like ska now.

Let me just start off by saying that I've been into traditional Jamaican ska since '89, back when I first heard "Simmer Down" when I was 12 and I've been in love ever since. I always hated "ska-core," "ska-punk," or any other OC breed of ska that there is ska, pop, swing (I think you all know what I'm talking about). It's gotten to the point now where people think that ska is the crap that Reel Big Fish and Jeffries Fan Club play that shit sux. You've got 13-15 year old boys who think that they're "rude boys," but aren't anything close to that. I know a real rude boy, he's 53 and a Jamaican immigrant, he was a thug in his youth and listened to real ska. The kids that now claim to be rude are just pussies that dress like idiots, they think that they're rude cause they wear a suit that's too big for them and they think ska is underground. I heard two "rude boys" saying how they were mad because Reel Big Fish is on MTV, and how ska shouldn't be played on MTV. Like they were superior or something. I asked them how long they had been into ska, they both replied a year (like ska was underground then, huh?). I don't care if ska gets big again, in fact I hope it does. But I want it done right. What do I mean, kids that claim to like ska but don't know shit about the music. I was at a show and this "rude boy" said, "Why are skinheads here?" He actually thought that we were nazis. For that stupid remark I kicked his head in, he was too stupid to live. I want to see Hepcat and LGB on MTV, they deserve it. I'm not saying that ska-core and ska-punk shouldn't exist, but don't call it ska. My Superhero is nothing close to Ken Booth (for those of you who know who Ken Booth is). Now in recent years when people ask what I listen to it's kind of embarrassing to say ska, just because of all the OC faggots what have raped the music and claimed it as their own. I know that 2 Tone was big on the charts, but they knew their history, today's kids don't. The goddamn fucking rich kids that go to ska shows just jack up the price. I remember when the average show was \$3-5, now your lucky if it's \$10, and only if your lucky. I remember when Save Ferris played with the Skatalites, kids left after Save Ferris, before the Skatalites came on! I was like what the hell is this, is this the respect that you treat them with? Most kids don't know shit, and that's just the "ska kids" that I'm talking about. Don't even get me started on the want-a-be punks, you know, the rich kid, "I'm gonna be a gutter punk." With his brand new bondage pants from the Electric Chair that he got for \$100, and he hangs his flag upside down cause it's cool. I hate those dumb fucks too. Let me just say that I'm not saying that ska's just for skinheads, cause it's not. But I want these kids to learn the history of the music before they come to a show or sport a badge. NO, FOR ANY OF YOU WONDERING, I'M NOT A NAZI SO DON'T ASK.

thanx for letting me rant,
Christian
Huntington Beach, CA

P.S. I forgot to say that most rude boys are skater scum. You can reach me at PATRIOTskn@aol.com.

Skratch,

I heard your magazine kicks ass, from a reliable source. I was wondering, if I could get a recent issue sent to me and possibly be put on Skratck's mailing list.

Thanks A Lot,
Danielle Silva
Newport
Richey, Florida

To the Skratck Crew and Frank Cardoza,

To Frank let me apologize, we may have a misunderstanding on our hands. (Nothing too misunderstanding about me calling you a fuckhead, but anyways, I apologize.) Frankly baby, I don't see Homegrown being slammed...what page? Here is the article I thought you were talking about. (Actual excerpt from Big Bang article: "When I see bands like Blink-182 and the Vandals who care nothing for the scene (or punk rock for that matter)...") Ben Interbang wrote it...not Mr. Liberation. Chris Greenslate and all who agree with his article in issue #15, called "Fuck San Diego," for one last time FUCK YOU! The scene sucks in your opinion, well it's your fault. Have you heard of DIY? It's up to us "punks" and "surfers" to make a scene. If it's a rant, it's our fault, eh?

XOXO,
Baby Lamb,
the pacifist homosapien
San Diego, CA

P.S. My name is not included because I know some people personally. I can argue with them this way and no real wars are started.

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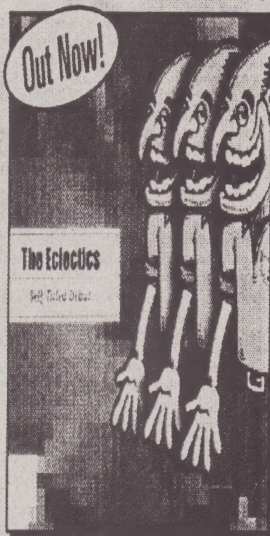
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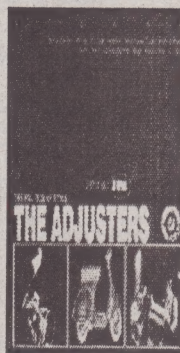


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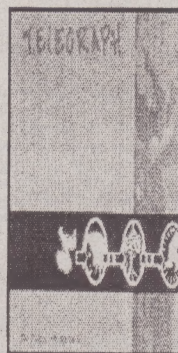


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**JUMP UP
RECORDS**

Interview
with Los Infernos
By Ty Robinson
The Barn September 13, 1997

Derek Coon- Vocals
Matt Beld- Lead guitar
Vince Maldonado- Rhythm guitar
Danny Manuel- Bass, Vocals
Ruben Rivera- Drums

T.R.- How long have you guys been playing together?
Matt- We've been a band for three and a half years. It'll be four in January.

T.R.- I know you guys have been through a couple of drummers, has there been any other line-up changes?
Everyone- No

T.R.- If you had to pigeon hole your selves into one category what type of band would you call yourselves?
Derek- Rock n Roll

Matt- Yeah, rock n-roll
Vince- Disco

Ruben- I'm kind of leaning towards fusion
T.R.- It's the next big thing

Ruben- Exactly
T.R.- Is there any one particular scene that you feel

most comfortable playing in?
Derek- I think we can play anywhere, rock shows ska shows.

Matt- Which comes in handy cause when you go to places like Boston where nobody knows who you are you can get stuck playing with metal bands, or rap-hardcore bands or anyone, so it's good to sound aggressive and be open minded
Ruben- We're actually doing pretty good with the mothers Against drunk driving crowd

T.R.- Yeah I hear they're real hip over there. (at this point I handed the tape

recorder over to the band and momentarily chaos ensued) Were any of you in any other bands before Los Infernos anything noteworthy?
Ruben- The Grabbers and Manic Hispanic that's about it isn't it?
Matt- We've all been in bands before but none of them are noteworthy.

T.R.- How's being on Dr Dream, how have they treated you?
Derek- Pretty well
(The band agrees)

Matt- They've lived up to everything they said they were going to do
Derek- Actually they just got bought by somebody new.

T.R.- Like a bigger label?
Derek- I don't know if you'd call them bigger just new owners who are really hip on having us work, things are only going to get better.

Matt- The new guys are affiliated with bigger labels, one of the guys did A&R for Capitol and another did A&R and managing for Mercury.

T.R.- Have you guys had any major label interest?
Vince- NO

Matt- No, not that we know of
Derek- But if there's any out there that's okay!
Ruben- Give us a call!

T.R.- So then you guys would do it then (sign to a major), and take the band as far as you could. It's not something you want to keep "underground"?
Matt- Totally

Derek- If I could make even a living at it to pay the bills.

Ruben- Yeah, to pay the rent

Matt- Make no bones about it, if a major label tried to pick us up, it probably wouldn't be for another two years, we'll have been around six years by that time and we'll be ready for it.

T.R.- In June you guys played here with Jefferies Fan Club. I got there just in time to see them and the place was packed. But as soon as they took off so did most of the crowd. How does it make you feel when a band like that gets a good response and a band like yourselves with a lot harder edge might not be received so

well by the crowd?

Matt- There was actually a lot of things that went into that. I mean there was no advertising with us on it, nothing in any of the magazines, because we were on tour and got added really late, but Bill (Fold of 98 posse) thought that since we had actually headlined the Barn before that he couldn't put us under another band so we wound up playing after them.

Vince- It was pretty much their

show

Derek- I don't

think there was any disrespect involved, so much as it was a lot of those people were probably from Orange County, and it had gotten to be pretty late, so they could either stay or try and get home at a decent hour. And that's okay cause I'll stay and play to anybody who wants to listen. I think that a lot of the younger kids now think of us as an older band. A lot of bands now are more geared towards the younger crowd, they're more kind of a poppy thing, where as we got a little more balls and are hard hitting.

Ruben- We have hair on our balls!

Danny- Although I have chopped mine down

T.R.- Do you guys have much of a following outside of So Cal?

Derek- Fargo, North Dakota we sold 160 tickets to our show.

Matt- We went on tour with the Reverend Horton Heat earlier this year to a lot of his secondary markets like Fargo, some places in Nebraska, Oklahoma, places like that.

Vince- Places like that.

Matt- Our really big markets are places like San Francisco, Seattle.

Derek- Denver.

Matt- Texas, the midwest like Kansas city and Lawrence Kansas, and we've only been to the east coast once but we did pretty well out there.

Derek- We're looking forward to going out there again, but it's like everybody says, the east coast is a little different, but the people out there seem to be warming up to what we're doing. Like I see a lot of bands going in the same direction as us and they're bigger out there like The Amazing Royal Crowns, and Electric

Frankenstein are getting into the more hard edge stuff where

as here the whole ska thing is pretty big

Matt- New York is more of a hard edge town, everyone kind of got like an attitude and a lot of the pop stuff doesn't fly out there, so we can get a little more acceptance out there than you would in the midwest where all they have to go by is what's on the radio

Derek- When you're out on the road you notice that a lot of the towns appreciate you more than they do in your hometown.

The band agrees

Matt- But that's not dissing our hometown crowd either, Riverside has backed us for days

Derek- It almost seems like we can get just as good a response out there than we can at home. Some bands are afraid to get out there and tour, what they don't realize is that after you hit the same place 5 or 6 times that there's just as many people out there who will like you as there are at home. So it's fun to get out and see your following grow.

T.R.- Is it hard for you guys to get out and tour do you have to leave jobs and family?

Ruben- I'm married and so is Derek. I had to quit my job so it's kind of a bum out.

Derek- I got a mortgage, thank God I got a wife that backs me.

Matt- He's (Derek) pretty interactive with his kids, he'll get out a map and put tacks up so when we're gone and he calls they can see where he is and when he's heading back home.

T.R.- What's the coolest or weirdest thing that's happened to you guys on tour. Have any of you been locked up or anything like that?

Derek- Nudity. Lot of nudity from the people in the

audience, which is good.

Matt- The van caught on fire

Derek- Yeah, the transmission blew up and spit fluid all over the place.

Matt- And he just happened to see it cause we had broken down and he was leaving to go make a phone call.
Derek- Something told me to turn around, and I could see the whole van lit up from underneath, and I was like "FIRE!" and they're looking at me through the window like "What?" and I screamed "FIRE!"

Matt- So everybody jumps out of the van and it's 24 degrees out in the middle of Missouri, we had to put it out with snow, Derek got frostbite cause he wasn't wearing gloves.

Derek- Yeah, I had like fingers growing out of fingers, and they were all black and blistered, it was pretty

gross.

Ruben-

walked out of the "jack shack" with toilet paper stuck to my shoes.

T.R.- The what?

Derek- He was in the "jack shack" watching the movies and he stepped on a wad of toilet paper that some one had spoooned on. So he walks out all cool and the guys like "excuse me sir, you've got something stuck to your shoe." We were all rolling.

T.R.- How about a new album or new songs, anything like that in the works?

Derek- We're working on new material right now, we'll have two new ones tonight and hopefully when we leave on tour in October we'll have 5 or 6 to work on the road. Then in the first couple months of 98 we'll be recording our new record.

T.R.- Again on Dr Dream?

Derek- Yeah, this time it's gonna be pushed a lot harder, with these new guys.

Matt- Not that the old guys didn't push us, it's just that these new guys have got more money, and they know more people, so we'll have better advertising and distribution, and a publicist.

T.R.- Do you know who's going to produce the next record?

Matt- We've got a couple of offers

Derek- Yeah, like Tas from the Reverend Horton Heat he wants to do it, and Jello Biafra from the Dead Kennedy's he wants to do it too.

Ruben- Art Fufkin(?) from Spinal Tap

Matt- Also Art Garfunkel. I think he wants to be in on that.

T.R.- He hasn't got much else going these days

Matt- Like Simon said, "fuck off"

Derek- But now it's gotten to where we know what we want, so we may just do it ourselves.

Matt- But it's still cool for people to offer

T.R.- What do you guys do outside of the band?

Matt- Sell crack

Danny, Vince, and Ruben- Sleep.

Derek- I'm a carpenter, so I try to find work when I'm home, my boss is pretty lenient and lets me go when I gotta go.

T.R.- So do the rest of you make enough money at it to support yourselves?

Everyone- NO

Matt- We do all right, it's getting better

Ruben- You take odd jobs and stuff, just take it where you can get it.

Matt- It's hard because when you tour a lot like we do you look at the time your home as time off, so you don't always want to write new material or get new merchandise, but we're getting new designs and stuff trying to generate a cash flow through the band.

T.R.- How much input do you guys have into that, is it one of you that does the art work?

Derek- We have friends that are artists so we just give them an idea and they draw stuff for us.

Matt- There's an artist at the label and a few of our friends do tattoos and they'll hook us up.

T.R.- I know some of you are into old cars, what kind do you have, if any?

Derek- I have a '50' Ford that I'm always trying to put money into, but now anytime there's extra cash it goes back into the band.

Matt- Vince has got a '63' Buick that's pretty dope. That's kind of how you can tell things are getting better is after this last tour we actually had money to dilly up.

At that point Vince tried to say something about his car which was kind of mumbled and the rest of the guys went into Rocky imitations. One of them did a really good Mickey too. T.R. - I remember when you guys got signed to Dr. Dream there were some worries that you'd be compared to the Cadillac Tramps. Has that happened?

Matt: It happened before that and it still happens.

Ruben: It's not a bad thing.

Derek: It's like I said before, we knew that was going to happen when we first started the band. We all have different tastes but when we came together we didn't want to say "well we can't sound a certain way because the Tramps sound that way."

Matt: It just boils down to the fact that you can't say it's ska because it's got horns or you can't say it's punk because someone's got spiky hair. The Tramps got Social Distortion comparisons when they came out and so did Rocket From the Crypt, you know what I mean.

T.R.: Everything sounds like something else and there's nothing you can do about it.

Matt: Totally. How many times have you read that Record sounds like the Tramps? I don't see it but people are going to make comparisons regardless.

Derek: It's almost a pat on the back when someone says that. I love the Tramps, they were a great band. I'd be more upset if they said we sounded like the Carpenters. So if people are going to make comparisons, at least we're in good company.

T.R.: So who are some of your influences other than the obvious ones, are there any close to Michael Jackson fans in the band?

Derek: No, pretty much the Clash was a big influence.

Matt: Especially on me.

Derek: I like the Dead Kennedy's stuff. I like the Reverend Horton Heat which is an obvious one.

Matt: And we can say that he likes us too.

Danny: The Who were a big influence of mine.

Matt: I'm into a lot of surf stuff, like Dick Dale. Vince listens to a lot of old r&b and does wop and stuff like that.

Danny: He's still got no rhythm though.

T.R.: What do you think of politics within the music scene?

Matt: I think if I wanna talk about politics I'll join the fuck'n student council. I'm in a rock band I don't give a fuck about politics.

T.R.: What I mean is, now if you tell someone that "yeah, I like No Doubt." Half of the time they'll whisper back that "yeah, I like them but don't tell anybody" or they'll say they like their old stuff. People try as hard to like only the things that it's cool to listen to.

Derek: I don't dis any kind of music, if people like what they like that's fine, listen to whatever you want.

Vince: Just be true to yourself.

Matt: Exactly.

Derek: Just like within the band, we play what we want, if you don't do that in the end your going to burn yourself out.

Matt: We run the gamete from like 21 to 35 and everyone been into some different shit at one time or another and it's going to effect the music you play.

T.R.: Do you guys ever get in fights, or arguments about the way a certain song should be?

Matt: Never, never. You can't disagree over three chords bro!

Derek: No, because eventually somebody would bring in a song and you'd be like well I didn't like it because you didn't like mine. You just try to say that something's not jiving right and try to work it out, or cure the problem instead of fighting over it. Sometimes a song won't work but you don't just throw it away you keep it around and try to rehash it or say "damn that one riff would go good right here" whatever turns your crank you go with.

Matt: We're pretty low maintenance that way. We don't necessarily try to say "lets make this record sound this way" so much as we try to go through changes and evolve as a band.

T.R.: What if you guys kept going for another 10 years and nothing worthwhile ever came of all this?

Derek: I'd be a happy man. You're out with your bros. playing, and you can walk away with that.

T.R.: Who writes most of the music and or the lyrics?

Vince: Satan!

Matt: Derek writes all of the lyrics, except for some of the new stuff I've tried my hand.

Derek: Everybody just throws there ideas out there or comes up with a riff and it becomes a song.

Matt: Some songs are like that, others come fully built, like one of the new ones we're gonna play tonight Vince just rolled in with that. Most of the time we'll all end up having like 20 percent.

T.R.: Have any of you seen the cover of the Smashmouth C.D.?

Derek: Yeah, I saw it in an add isn't it like a car and a planet?

T.R.: Yeah, it's like "Planet Kaos 2".

Matt: At least we got bit for once.

Derek: Maybe people will think our C.D. is the Smashmouth C.D. and buy it instead.

Matt: Yeah, pretty soon are sales are going to go way up.

T.R.: What's the biggest show you guys ever played?

Derek: I'd say Tulsa, Oklahoma at Kaney Ballroom, 1,500 people.

Matt: The first Hootenanny was right up there too.

T.R.: That's about all I've got, is there anything else you guys want to add?

Ruben: Smoke good green bud!

Matt: I'm not down with that, but back Ruben on it Hootenanny!

Danny: If you have green bud bring it to Ruben.

The only thing smoking that night was the band themselves. If you've never seen Los Infernos run right out and do so. For those of you who have, go check them out again, they get better and better each time I see them.

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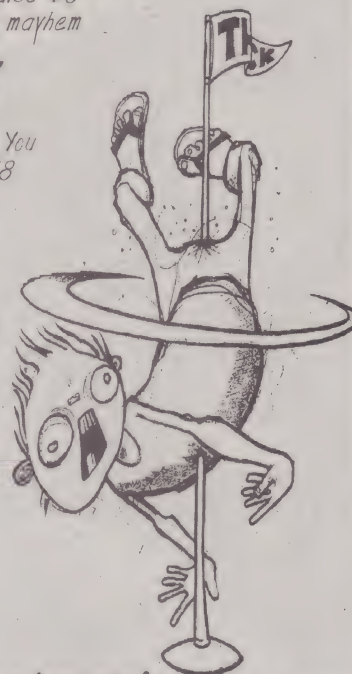
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Stiff Little Fingers By Jason Cole

Stiff Little Fingers. Formed in 1977 in Belfast, Ireland at the height of the I.R.A terrorist campaign against the British occupying army. Punk was just in it's infancy at this time and where the Pistols and the Clash were coming from the relatively safe refuge of London, S.L.F were cutting their teeth in an environment where people were getting blown to bits on a daily basis. Walk into a pub in Belfast, order a pint, next thing you know your body is strewn across the street and the bar is a pile of rubble. Their first single "Suspect Device" alluded to the violence that was taking place at the time and was released on their own label. Rigid Digits followed up by their second single "Alternative Ulster" which also dealt with the problems going on in good old Ireland. Stiff Little Fingers was arguably the first hard-core political punk band of all time. They were the real deal. Singing about the politics of Ireland at that time could easily get you killed. Still can for that matter.

So suffice it to say that when I heard that S.L.F. would be in town again this year I jumped at the chance to interview the band. "I'll do it

ty is moving us back and forth. "Are you going to be taping your interview?" asked the head of security. "Well yeah, of course." I tell him. "Well I'm going to have to take your recorder from you til you do the interview" Fine whatever. Finally the bass player comes to the bar to order a drink. He used to play with the Jam by the way. Name's Bruce. So I says, "You wouldn't happen to be with Stiff Little Fingers would ya?" And he says "Yes I am." I say, "I'm here from Skratch magazine to interview you. When will you guys be available?" "Oh, we're being fucked about here mate. It'll have to be after the show." Oh great, the band doesn't even go on for like another three hours and I sure as hell wasn't gonna sit in the Troubadour in ninety degree heat paying five bucks for plastic cups of lite beer. I'm tired. I'm pissed. I want to go home. But no, I must do the interview. For Dan. For Skratch. For the punks of the world!!!!!! So me and Pete hit the high road, looking for another bar, for a place to kill some time. But this is west Hollywood and we soon find out that every friggin' bar is like Homo-erotic. I mean serious gay bars everywhere. This is no mans land. Or more like no women's land. We finally find a Latin bar and pound beers and shooters and purple hooters and God knows what while old people do the tango and somehow the time dissolves away in a maelstrom of

STIFF

for Skratch!" I thought to myself. "Maybe some of the new kids can get turned on to 'em and learn a little bit about their roots." I mused. It seemed like a great opportunity.

It's all set and I wait and wait and wait till the day of the show, all the time thinking about the great questions I'm gonna' ask 'em. Those serious, in depth, probing question you save only for those bands or people that really mean something to you, y'know? And I get to meet these guys, see the show for free and get my name in print on top of it all. Sounds great right? Check it.

The day of the show I wake up a 5:45am with a hangover. I get dressed, jump in my 1970 Buick Skylark and get myself to work by 7:00am. I work a hellish eight hour shift like I do every day and the whole time I'm checking my questions and rewriting them and scribbling down new ones as they come to my head. I'm starting to get nervous. I'm worried about asking stupid questions to this veteran punk band that I respect so much. I want this to come off without a hitch. Finally 3:00pm comes around and my job is done. But it's not over for me yet. I jump back in the Buick and drive down to Santa Monica college where I have a midterm, in Japanese no less, starting at 4:00pm. It's fucking hot as hell and I'm sweating beer like a fucking water fall and I want kill myself. So I sit in class and take the friggin' test like a man but I have to rush through it because I have to meet my photo man Petter by 6:00pm.

We were told by S.L.F management to be at the Troubadour at 7:00pm. I was to interview them after their sound check which started at 5:30pm. So what happens? We sit at the empty bar for an hour watching them do their check and we're paying five bucks a beer and securi-

alcoholism that would make Charles Bukowski proud. When we finally make it to the club again S.L.F is taking the stage and we are treated to a classic Stiff Little Fingers set full of all the old favorites like "Tin soldiers", "Barbed wire love", and even a cover of the Specials "It doesn't make it all right" that had everyone singing along. People were literally hanging from the rafters during most of the songs. But

FIN

when they did happen to drop a new number in the set here and there most people just sat and stared. For some reason the new material just didn't grab the crowd like the old stuff. They also did a number about being Irish which was brilliant and got a hell of a response from the audience. The show was one of the best in recent memory to say the least. No one wanted it to end and each time they left the stage the crowd chanted and pounded the floor till they returned. They did a total of three encores that night. It was fucking magic. And although there were tons of aggro people in the audience there wasn't a single fight. Imagine that.

So the show ends and every one is happy as hell and the crowd starts spilling out onto the street. So I find the head of security, get my tape

player back and finally, S.L.F.'s tour manager, who looks and talks just like Ronnie Biggs from the Great Rock and Roll Swindle comes and gets us and ushers us back stage to the dressing room. As I climb the stairs to where the band is waiting I trip and dump my beer down the back of some poor girls blouse. Not a good omen. But she took it quite well I must say.

We enter a small almost pitch black room with a long couch and equipment scattered all around and we are introduced to two members of the band, Bruce and Rory I believe. I tell 'em we're here for an interview so they go and fetch Jake the lead guitar, vocalist and brains behind Stiff Little Fingers. He comes out from the back room with a beer and sits down, ready to go. So here faithful reader, is where my story gets worse, oh so much worse than I the humble contributor could ever imagine. I pull out my pad of paper with question written in pencil on it and it's so dark that I can't see them. But I shrug it off. I know if I look really closely I'll be able to see them. If not, I'll wing it. So I hit record on my tape player and no red light. Nothing. I try it again. Nothing. I check the back and what do I find? No batteries. I'm fucked. End of show. Nothing else. No future. I excuse myself for a second and run around the empty club trying to get a hold of some batteries to no avail. I truly am fucked. And I'm drunk and tired and

about what we saw going on around us.

Skratch: So it was like, fuck it all. This is all bullshit.

Jake: Yeah.

Skratch: Did you ever play benefits for prisoners or anything like that?

Jake: Absolutely not

Skratch: I know that around the same time you started up, Sham 69 was having a lot of problems with their nationalist fans and skinheads basically coming to the shows just to start fights. Did you ever have that kind of problem?

Jake: Oh yeah, we all did. Nationalists, things like that. He had an even worse time of it than we did. With the skinheads and the mods and all that. (He motions to Bruce).

Skratch: That's right, you used to be in the Jam.

Bruce: Yeah right. Yeah we had that kind of problem at our shows as well but we don't have the kind of racists that you lot have got over here.

Rory: Yeah, like that guy we saw on the Jerry Springer show last night with the big pointy hat.

Skratch: Did you catch Paul Weller (former singer of The Jam) when he played last week?

Bruce: No, he always seems to be a week ahead of us as we tour across the states. I don't know.

LITTLE

just a little bit despondent. Security has stolen my batteries. I'm sure of it. So I go backstage again where Petter is having a great conversation with the band. I tell them I have no batteries and they give me a little shit about it. "No batteries? What kind of interview is this then?"

Skratch: How did you become a member of Stiff Little Fingers? Did S.L.F and The Jam ever play together.

Bruce: Not really. Jake and I have been friends for a long time and one day he called up and said we have a place for you in the band if you're

GEARS

I have given up on the whole thing but Petter keeps saying, "We've come this far man, let's just do it, without the tape player. We'll just remember what they said the next morning." "O.K. fine" I say flatly. The band doesn't look too thrilled about it but they were polite enough to agree to it. Here's a little of what I remember.

Skratch: Belfast has a long history of political strife and violence. Did growing up around that influence you to start the band?"

Jake: Well of course it did. It had a hell of a lot to do with it. (Jake went on for about three minutes on this subject. Which of course I remember almost nothing of what he said.)

Skratch: Did you as a band ever take a side in the conflict? Did you ever say y'know, up the I.R.A or fuck the Catholics.

Jake: Absolutely not. We never took sides. We pretty much just wrote

interested and I said really? Where? And that was it.

Skratch: You have a song. I can't remember the name right now, that says "Stick together, all white, me and you. The only colors that we need are the red white and blue." Then you go on to talk about different types of wogs. Black wog, brown wog. A lot of people thought that that was a white power song. What do you think about that?

Jake: Well at the end of the song we talk about green wogs which is obviously about the Irish which we were. We were obviously being sarcastic and trying to make a point but unfortunately a few stupid people missed it.

Skratch: How many shows do you figure you've played over Jake: I don't know. Hundreds, maybe thousands. Y'know, maybe we otta' cut this short. I mean you don't have a tape recorder and it is getting late

Skratch: O.k. Well thanks a lot for taking the time.

**INTERVIEW WITH DRUMMER GAVIN AND BASSIST MIKE,
FROM DANCE HALL CRASHERS AT THE GLASS HOUSE IN
POMONA**

By Rachael Easton

SKRATCH: TELL ME A LITTLE ABOUT THE BAND'S BEGINNING. WAS IT YOUR IDEA OR DID SOMEONE SUGGEST IT TO YOU?

GAVIN: I'LL TAKE CREDIT FOR IT! ACTUALLY THE BAND WAS STARTED BY TIM AND MATT, WHO WERE IN OPERATION IVY AT THE TIME (NOW IN RANCID) THEY ALONG WITH A FEW OTHERS STARTED THE BAND AS A MORE SKA SIDE PROJECT TO OPERATION IVY. THROUGH TIME THE BAND'S LINEUP EVOLVED AND CHANGED, BUT WE'VE PRETTY MUCH BEEN THE SAME BAND FOR THE LAST 6 OR 7 YEARS. WE'VE BEEN AROUND FOR ABOUT 10 YEARS, SO IT'S BEEN A LONG, CONVALUTED HISTORY.

MIKE: ACTUALLY IT'S MORE LIKE 37 YEARS.

SKRATCH: YOUR AGE DOESN'T SHOW IT.

G: MIKE IS 65 SO HE'S AGING REALLY WELL. HE'S JUST ANTICIPATING ALL THE DISCOUNTS HE'LL GET.

SKRATCH: ARE YOU ALL FROM THE SAME AREA ORIGINALLY?

M: YES

SKRATCH: AND THAT WOULD BE WHERE?

M: BERKELEY, OAKLAND, SAN FRANCISCO

SKRATCH: AS A BAND YOU HAVE BEEN AROUND A WHILE AND SEEN A LOT OF THINGS.

G: (IN A GHETTO ACCENT) I SEEN CHIT YOU WOULDN'T UNDERSTAND! IT WOULD TURN YOU WHITE!

SKRATCH: I AM WHITE.

G: YOU'D BE MORE WHITE.

SKRATCH: AS I WAS SAYING-- WHAT ARE THE POSITIVE AND NEGATIVE CHANGES YOU'VE SEEN OVER THE YEARS IN THE SCENE AND IN GENERAL?

G: I THINK THAT THE SKA SCENE BEFORE WAS MORE RIGID IN TERMS OF WHAT IS SKA AND WHAT ISN'T SKA. A LOT OF PEOPLE THAT COME TO OUR SHOWS THESE DAYS ARE NOT JUST A PART OF ONE PARTICULAR

CHANTING "IT'S GOING TO BE OKAY. IT'S GOING TO BE OKAY."

G: HE ALSO HAS A MIDGET FETISH.

SKRATCH: REFRAIN FROM HAVING A FLASHBACK WHILE I MOVE ON. WHAT MAKES YOU HAPPY TO GET UP IN THE MORNING?

G: COFFEE

M: TEA

G: ACTUALLY TOYS MAKE ME REALLY HAPPY. THEY'RE FUN.

M: GEE. WHAT KIND OF TOYS?

G: NOTHING RAUNCHY OR SEXUAL. JUST REGULAR STUFF YOU SEE AT WALLMART.

M: I'VE SEEN SOME SCARY SHIT AT WALLMART!

SKRATCH: WELL WHAT MAKES YOU HAPPY THEN MIKEY?

M: I HAVE THIS COLLECTION OF SEVERED HEADS AT HOME AND IT BRINGS ME JOY WHEN I WAKE UP AND SEE ALL MY DIFFERENT LITTLE HEADS. AS THE COLLECTION GROWS SO DOES MY HAPPINESS.

SKRATCH: DISPIKE YOUR COMPULSIVE SEVERED HEAD DISORDER IT SEEMS YOU ALWAYS CONVEY A HAPPY AND FUN FEELING WHEN YOU PLAY. YOU STAY AWAY



dance hall crashers dance hall crashers dance hall crashers

SCENE. WE LIKE THAT BECAUSE WE DON'T REALLY FIT INTO ONE SCENE. IT'S MORE DIVERSE, AND MUSICIANS ARE INCORPORATING DIFFERENT ELEMENTS IN MUSIC. IT'S NOT JUST A SIMILAR MOLD FOR EVERYBODY.

SKRATCH: WHAT BANDS MOTIVATE YOU?

M: MY 2 FAVORITES IN THE LAST COUPLE YEARS ARE WEEZER AND BEN HARPER.

G: MOST OF OUR INFLUENCES ARE OLDER THOUGH LIKE THE SPECIALS, THE POLICE, THE CLASH, BEATLES, OP IVY.

SKRATCH: IS THERE ANYTHING NEGATIVE ABOUT WHAT YOU DO?

M: I SMOKE MORE THAN I DO WHEN I'M AT HOME.

G: MIKEY SMOKES TOO MUCH.

SKRATCH: I ASSUME CIGARETTES?

M: THAT AND CRACK. ALSO HEROIN, BATTERY ACID...

G: PAINT FUMES, OLD RUGS- ANYTHING HE CAN GET HIS HANDS ON.

M: I'LL SMOKE IT IF YOU GIVE IT TO ME.

G: I THINK IT'S HARD BEING GONE FROM FAMILY AND FRIENDS FOR 7 WEEKS AT A TIME, AND NOT REALLY SEEING ANYBODY EXCEPT THE SAME 5 PEOPLE EVERY SINGLE DAY.

SKRATCH: IS THERE A PESSIMIST IN THE BAND WHO POINTS THINGS LIKE THAT OUT TOO OFTEN?

G: WE ALL ARE, BUT JASON IS THE CROWNED PESSIMIST.

M: I'M THE MOST OPTIMISTIC OF THE WHOLE BAND.

G: ONLY BECAUSE HE HAS A DETACHED REALITY.

M: IT ALL CAME FROM THE MUSHROOMS I THINK. WHEN I FIRST SAW THOSE LITTLE PEOPLE DANCING AROUND

FROM POLITICS AND ANGER DON'T YOU?

G: WE SAVE THE HEATED, POLITICAL DEBATES FOR THE BAND. THAT'S WHEN WE DISCUSS MACRO-ECONOMICS, FOREIGN POLICY AND WHATNOT.

M: I HAVEN'T SEEN A FIGHT AT OUR SHOWS IN A WHILE. I MISS IT.

G: YEAH IT'S ALWAYS KINDA FUN TO SEE SOMEBODY WITH A BLEEDING FACE IN THE MIDDLE OF THE CROWD WITH THEIR ARM BENT THE WRONG WAY.

M: WHAT SUCKS IS WHEN PEOPLE DO GET HURT AT SHOWS, WHETHER FROM A FIGHT OR A MEAN SECURITY GUARD.

M: WHAT ALWAYS CONFUSES ME IS AFTER SHOWS, SOMETIMES I'LL FIND A LOT OF SHOES.

G: SHOES, LIGHTERS.....

M: LOTS OF LEFT SHOES.

G: I'M TELLING YOU, IF YOU HANG OUT RIGHT AFTER THE SHOW JUST AS EVERYONE IS CLEARING OUT YOU FIND ALL SORTS OF GOODIES. I'M NOT MESSING AROUND.

SKRATCH: WHAT TREASURES HAVE YOU FOUND?

G: I'VE FOUND A LOT OF WATCHES.

M: I FOUND A REALLY NICE JACKET ONCE.

SKRATCH: DO YOU KEEP YOUR FINDINGS?

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G: YOU MEAN WOULD I TURN IT IN? NO, I STILL HAVE MY STUFF.

M: THIS IS AMERICA- IF YOU FIND IT AND NOBODY'S ATTACHED TO IT THEN IT BELONGS TO YOU. EVEN IF THEY ARE SORT OF ATTACHED BUT THEIR GRIP IS LOOSE IT'S YOURS.

G: IF SOMEONE'S SPRAWLED ON THE FLOOR OBVIOUSLY LOOKING FOR SOMETHING THAN THEY GET IT BACK. IF THEY'RE TOO DRUNK TO COME BACK AND ACTUALLY LOOK FOR THEIR STUFF THEN OH WELL.

SKRATCH: TEN YEARS AGO WHERE DID YOU ENVISION YOURSELVES TODAY?

G: TEN YEARS AGO I DIDN'T EXPECT TO BE DOING THIS. I HAD NO PLANS.

SKRATCH: WHAT IF THERE WAS NO DANCE HALL CRASHERS?

G: I WOULD PROBABLY BE GRADUATING FROM SCHOOL AND GETTING A JOB. JUST LIKE EVERYBODY ELSE.

M: I DON'T EVEN WANT TO THINK ABOUT THAT. I'D PROBABLY BE PLAYING A BONGO ON THE STREET ASK-

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ING FOR SPARE CHANGE!

G: YEAH. SPARE CHANGE FOR A GUY WHO CAN'T DO NOTHIN' NO-HOW.

M: TEN YEARS AGO I WAS 12 YEARS OLD AND BREAKING INTO KIDS' LOCKERS IN JUNIOR HIGH.

G: HE WAS STEALING STUFF TOO!

M: YEAH. I WAS TAKING PEOPLES' LUNCHES OUT OF THEIR LOCKERS BECAUSE I NEVER BROUGHT A LUNCH TO SCHOOL.

SKRATCH: COULD YOU NOT AFFORD LUNCH OR WERE YOU JUST LAZY?



M: I WAS A LAZY BASTARD. TOTALLY.

G: HE STILL IS.

M: I WAS A BAD KID BUT I'M OVER THAT.

SKRATCH: ANY RUMORS ABOUT THE BAND THAT YOU'D LIKE TO DISPEL?

G: LAST ONE I HEARD WAS THAT WE WERE ON GREEN DAY'S LABEL AND WE GOT RID OF THE HORNS BECAUSE THEY TOLD US TO.

M: YEAH. THEY TIE US DOWN AND BLOW WEED IN OUR FACES.....

G: I'VE ALSO HEARD QUESTIONABLE ONES LIKE "WE ALL SLEEP TOGETHER" AND THINGS LIKE THAT.

M: WELL, YOU GOT GIRLS IN THE BAND AND YOU GOT BOYS IN THE BAND SO YOU MUST BE HAVING SEX RIGHT? DO THE MATH!!!

SKRATCH: WHAT BOTHERS YOU?

M: I HATE TOMATOES. ONCE I GOT IN A FIGHT WITH A GIRLFRIEND WHO PUT A TOMATOE IN MY COFFEE AS A JOKE IN A RESTAURANT.

G: I HATE TRAFFIC AND PEOPLE THAT DRIVE IN THE WRONG LANE. IF YOU'RE DRIVING IN THE LEFT LANE YOU'D BETTER BE GOING FAST.

SKRATCH: HOW DO YOU FEEL ABOUT YOUR LATEST ALBUM?

G: I THINK IT'S THE BEST ONE WE'VE DONE. THE ARTWORK IS GREAT.

M: THE WRITING IS PRETTY DAMN GROOVIE.

SKRATCH: WHO WRITES THE LYRICS?

G: JASON WRITES MOST OF THE MUSIC AND SOME OF THE LYRICS. AND ELYSE AND KARINA SHARE THE REST

OF THE VOCAL DUTIES.

SKRATCH: DO YOU THINK THAT ANYONE IN THE BAND GETS MORE ATTENTION THAN THE OTHER?

G: I THINK DEFINITELY ELYSE AND KARINA GET MORE ATTENTION BECAUSE THEY'RE TWO FRONTWOMEN.....THEY'RE THE MOST RECOGNIZABLE ELEMENT.

SKRATCH: THAT DOESN'T CAUSE ANY TENSION?

G: IN RELATION TO ATTENTION THAT JASON, MIKEY AND I GET AS A BAND AS OPPOSED TO THE KIND THAT ELYSE AND KARINA GET. I CERTAINLY DON'T ENVY THEM OR

THAT EXTRA ATTENTION. I'M NOT REALLY INTO THAT.

SKRATCH: (TO MIKE) SAME

WITH YOU?

M: I DON'T REALLY CARE. I LIKE BEING ON STAGE. PLAYING BASS AND JUST JUMPING AROUND AND STUFF. I DON'T CARE THAT THE SINGERS GET MORE ATTENTION...OF COURSE THEY'RE GOING TO. ANYONE THAT GETS JEALOUS OF THAT IN A BAND IS KIND OF WEIRD I THINK.

SKRATCH: HOW DO YOU FEEL ABOUT YOUR MUSIC BEING PLAYED ON THE RADIO?

G: IT'S NICE TO BE GETTING RADIO. IT'S COOL. IT'S ALWAYS WEIRD TO HEAR IT. IT STILL TRIPS ME OUT. IT'S PRETTY STRANGE.

SKRATCH: DO YOU EVER FIND YOURSELVES GETTING COCKY?

M: FUCK NO!

G: WE'RE AS GOOD AS WE IS!

SKRATCH: WHAT HUMBLER YOU?

G: OTHER MUSICIANS ARE VERY HUMBLING. IT'S HUMBLING TO HEAR OTHER PEOPLE PLAY BECAUSE THERE'S ALWAYS SOMEBODY BETTER THAN YOU. ALWAYS. ALWAYS.

SKRATCH: ANY ADVICE OR PARTING THOUGHTS?

G: DO EVERYTHING YOURSELVES FOR AS LONG AS YOU CAN BECAUSE NOBODY'S GOING TO CARE ABOUT WHAT YOU'RE DOING AS MUCH AS YOU ARE. JUST IN TERMS OF BANDS....

THE MORE YOU DO EVERYTHING YOURSELF. THE BETTER OF YOU'RE GOING TO BE. I THINK. BUT I'M JUST THAT ONE GUY.

M: THAT WAS PRETTY FUCKING DEEP. MAN.

G: THANKS HOMEY. I'VE BEEN WORKING ON IT.

M: FIND A GOOD LIGHTER. MAKE SURE THERE'S A NICE FLINT IN THERE. KEEP THE FLUID PACKED AND DON'T LET IT GO ROTTEN OR IT WON'T WORK.

G: AND MAKE SURE THE HINGES WORK!

M: OH YEAH! AND NEVER DO THOSE STUPID TRICKS..... IT FUCKS UP THE HINGES. AND YOU'RE

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GONNA BREAK SOMEONE'S ZIPPO. I HATE WHEN PEOPLE COME UP TO ME AND SAY, "LET ME SEE THAT CAUSE I CAN SHOW YOU SOMETHING REALLY COOL!" I REALLY WANT TO SLAP THEM BUT I DON'T. I KEEP IT COOL AND JUST TAKE BACK MY LIGHTER.

G: 'CAUSE HE'S KEEPIN' IT REAL.

SKRATCH: WORD.

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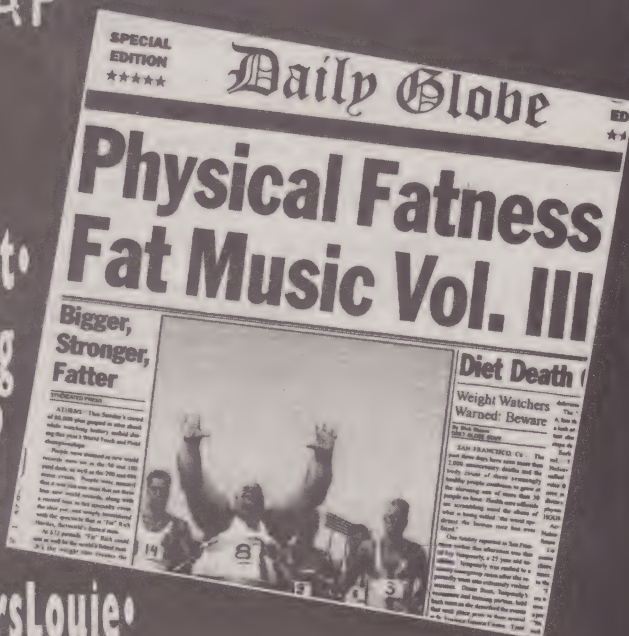
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GANG GREEN INTERVIEW:
BY REID FLEMING

GANG GREEN ARE THE REAL THING. ONE OF THE FIRST BOSTON HARDCORE BANDS AND INNOVATORS OF WHAT BECAME EXTREME THRASH. THEIR EARLY MATERIAL RANKS RIGHT UP THERE WITH CLASSIC BANDS LIKE MINOR THREAT AND BLACK FLAG. I WAS FORTUNATE ENOUGH TO BE ABLE TO CATCH DRUMMER WALTER GUSTAFSSON AFTER THEIR SET AT THE SHITTY GALAXY THEATRE. UNFORTUNATELY I MISSED THEIR PERFORMANCE DUE TO A MIX-UP AT THE DOOR REGARDING GUEST LIST WHICH SURPRISEINGLY WAS NOT THE GALAXYS FAULT. AMID THE SIGHTS AND SOUNDS OF THE VENUES SECURITY OVERZEALOUSLY KICKING OUT SHOW GO-ERS THE INTERVIEW WENT AS FOLLOWED:

SKRATCH: HOW HAS THE TOUR BEEN WITH STIFF LITTLE FINGERS?

WALTER: GREAT, BUT TONIGHT WAS THE SUCK SET OF THE TOUR. GOOD THING YOU MISSED IT.

S: HOW HAS THE RESPONSE BEEN, SINCE YOU ARE PLAYING TO A MOSTLY OLDER CROWD?

W: REALLY GOOD. WE'VE BEEN SEEING ALOT OF FAMILIAR FACES ON THE ROAD, SOME THAT I HAVEN'T SEEN IN TEN YEARS OR SO AS I WAS OUT OF THE BAND FOR AWHILE. IT'S SURPRIZING TO SEE HOW MANY PEOPLE ARE STILL AROUND, I RAISE MY BEER TO THEM.

S: WHEN DID THE BAND START PLAYING TOGETHER AGAIN?

W: A YEAR AGO LAST FEBURARY. WE DID A REUNION THING AND WENT AROUND THE EAST COAST. IT WENT OVER SO WELL WE DECIDED TO GIVE IT ANOTHER WHIRL.

S: SO IT WAS JUST A ONE OFF REUNION THING THAT TURNED INTO SOMETHING PERMANENT?

W: YEAH, WE MADE A FEW BUCKS ON THE REUNION THING, SPENT IT ON SOME STUDIO TIME, AND DID THE SIX SONG 'BACK AND GACKED' E.P. AND THE RESPONSE TO THAT WAS FAVORABLE ENOUGH, AND WE HAD SO MUCH FUN DOING IT ACTUALLY, WE JUST KEPT ON GOING. WROTE ANOTHER TWENTY SONGS AND CAME UP WITH OUR NEW THING "ANOTHER CASE OF BREWNTALITY".

S: I WAS WORRIED THAT IT WOULD SOUND LIKE SOME OF THE MORE METAL ALBUMS THAT GANG GREEN DID IN THEIR LATER DAYS WHICH I WASN'T A BIG FAN OF.

W: THE "METAL YEARS" AS I LIKE TO REFER TO THEM. I'M NOT EVEN SURE IF CHRIS LIKES TO REFER TO THEM ANY LONGER, BUT WE ARE BACK IN THE POCKET WITH THIS ONE. THE LONG HAIR THING WENT AWAY. WE GOT BACK TO THE OLD UPBEAT DITTY KIND OF THING.

S: I REALLY LIKE THE NEW ALBUM ALOT.

W: I'M REALLY HAPPY WITH IT, I'VE DONE ALOT OF RECORDS WITH ALOT OF BANDS AND IT'S THE FIRST ONE THAT I CAN GO BACK AND LISTEN TO AND SAY, "Y'KNOW, THAT'S THE WAY IT WAS SUPPOSED TO SOUND". IT WAS A SHARED VISION THING BETWEEN CHRIS AND I.

S: HOW LONG DID IT TAKE YOU TO RECORD IT, AND DO YOU TRY TO GO FOR THE LIVE SOUND INSTEAD OF RELYING ON ALOT OF OVERDUBS AND PATCHWORK?

W: IT TOOK ABOUT THREE WEEKS. WE TRIED TO GO FOR THE LIVEST SOUND WE COULD AS CHRIS AND I DID ALMOST ALL

THE PLAYING OURSELVES. SO IT WAS PRETTY MUCH A RHYTHM GUITAR TRACK AND DRUMS, THEN WE'D GO BACK AND DO BASS LINES, HAD SOME GUEST PLAYERS. OUR BASS PLAYER MATT DIDN'T JOIN TILL ALMOST THE END OF IT, WE DID IT AS LIVE AS WE COULD, BUT THERE WAS ONLY TWO OF US.

S: GANG GREEN HAS BEEN AROUND FOR ALONG TIME AND ARE PRETTY MUCH INNOVATORS OF HARDCORE THRASH-PUNK. DO YOU EVER FEEL OVERLOOKED OR THE SLIGHTEST BIT DISGRUNTLED FOR MAYBE NOT GETTING THE RECOGNITION YOU DESERVE?

W: NAH, I DON'T THINK SO. WE HAVE TAKEN OUR INFLUENCE INTO CONSIDERATION, BUT IT'S FUN AND THAT'S WHY



Then I started to re-evaluate my life and realized it's too late to re-evaluate my life, so here I am.



WE ARE STILL DOING IT. WHY SHOULD GREEN DAY GET ALL THE MONEY? IF WE WANTED TO DO IT FOR RECOGNITION WE COULD ALWAYS KILL ONE OF THE BAND MEMBERS, BUT WHEN IT STOPS BEING

FUN, THAT'S THE PROBLEM.

S: ARE YOU OPPOSED TO ANY MTV EXPOSURE OR MAJOR LABEL INTEREST.

W: NOT AT ALL, CURTIS AT TAANG HAS BEEN REALLY GOOD TO US, BUT REALISTICALLY I'M LOSING MY SHIRT ON THIS TOUR. BUT WE ARE GOING TO EUROPE SOON AND SHOULD MAKE BUNDLE SO I CAN BUY MY SHIRT BACK. I THINK THE MAJOR LABEL THING IS ALL WELL AND GOOD, BUT YOU GET A GRASSROOTS FOLLOWING FROM TOURING IN A VAN AND BRINGING IT TO THE KIDS. I MEAN, WE HAVE SOME SORT OF STREET CREDIBILITY. WE'VE BEEN DOING THIS FOR ALMOST 15 YEARS Y'KNOW. IF A MAJOR LABEL CAME UP NOW, I'D BE HAPPY. I WOULD LIKE TO BUY THE LITTLE WOMAN SOMETHING FOR X-MAS THIS YEAR.

S: TELL ME A LITTLE ABOUT THE EUROPE TOUR.

W: IT'S SOMETHING LIKE 23 SHOWS IN 25 DAYS. MOST OF IT IS IN GERMANY BUT A FEW ARE IN ENGLAND.

S: THERE'S NO BUDWEISER IN GERMANY.

W: YES THERE IS! THE CZECHOSLOVACIAN BUD, THE ORIGINAL. THEY IMPORT IN, THE ORIGINAL RECIPE CAME FROM THERE. I'VE DONE MY RESEARCH!

S: SO DO YOU GUYS DRINK AS MUCH AS YOU USED TO?

W: OH YEAH, THAT MIGHT HAVE SOMETHING TO DO WITH CHRIS TURNING GREEN TONIGHT, BUT LOOK AT WHAT THEY GIVE US, (HOLDS UP A BOTTLE OF DOS EQUIS) THEY HAVE NO BUDWISER HERE. THIS IS MEXICAN MULE PISS.

S: DO YOU THINK YOU PLAY BETTER DRUNK?

W: NAH, NOT REALLY. BUT I HAVE MORE FUN. IT'S PROBABLY A STAGE RIGHT ISSUE MORE THAN ANYTHING ELSE.

S: ARE YOU AGAINST THE SALE OF LIGHT BEER?

W: YES, THE ONLY WAY TO TAKE CALORIES OUT OF BEER IS TO TAKE THE ALCOHOL OUT OF IT. LET'S FACE IT, BEER IS 97% WATER. SO I HAVE NO USE FOR NEAR BEER, LIGHT BEER, I WANNA KNOW WHEN THEY ARE GONNA COME OUT WITH A BUD HEAVY. A LITTLE BIT EXTRA ALCOHOL TO PUT YOU OVER THE TOP.

S: HOW OLD ARE YOU NOW?

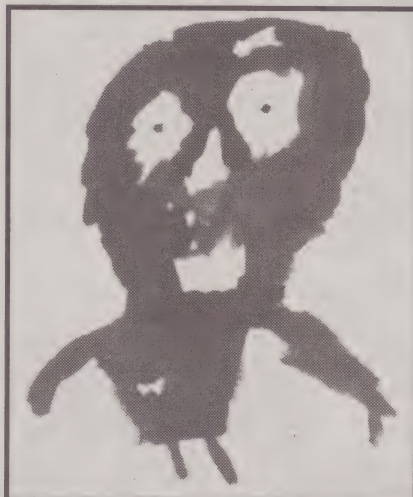
W: 36

S: SO DO YOU EVER GET ANY FLACK FROM YOU PEERS FOR STILL PLAYING IN A PUNK BAND?

W: "WHEN ARE YOU GONNA GROW UP AND GET A REAL JOB" TYPE OF THING? NAH, MOST OF THE PEOPLE THAT WOULD HAVE TOLD ME THAT I NO LONGER CROSS PATHS WITH ANYMORE. BUT WE WERE PLAYING SOUTH BY SOUTHWEST THIS YEAR, AND ON THE WAY THERE WE PLAYED A GIG IN HUNTSVILLE, ALABAMA AT AN ICE CREAM JOINT. AND THIS LITTLE SKATE PUNK SAYS "Y'ALL GANG GREEN? MY GRANDFATHER TOLD ME ABOUT YOU!" I ALMOST DROPPED MY BEER ON THAT ONE. THEN I STARTED TO RE-EVALUATE MY LIFE AND REALIZED IT'S TOO LATE TO RE-EVALUATE MY LIFE, SO HERE I AM.

S: FINISH THIS SENTENCE: "WHEN I WANT TO IMPRESS A WOMAN I....."

W: LICK HER UP!! HA HA. Y'KNOW WHAT THE WIFE IS GONNA DO TO ME FOR THAT ONE! YOU CAN PUT THAT DOWN AS CHRIS SAYING THAT NOT ME! I'LL TAKE HER BACKSTAGE AND INTRODUCE HER TO CHRIS. HOW'S THAT?



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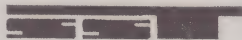
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STRUNG OUT

INTERVIEW BY JASON CHITTENDEN

I got an opportunity to chat with Jim (bass) and Jake (guitar) of Strung Out, after their show to celebrate the release of the latest Fearless Records comp. They were pretty cool guys especially Jim because he stayed for the duration of the interview.

HOW LONG HAS STRUNG OUT BEEN TOGETHER?

JIM: Five years as of this summer.

HOW WOULD YOU DESCRIBE YOUR MUSICAL SOUND?

JAKE: Kind of a cross between the melodic punk thing and hardcore. We just try to mix it up and give our songs variety and good melody.

HOW DID YOU COME UP WITH THE NAME STRUNG OUT?

JIM: Jason (vocals) wrote a song called "Strung Out" a long time ago, that's going to be on a release of a record that we did a long time ago that never got released. It was basically another way of saying stressed out, you don't have to be strung out on drugs to be strung out. You could be strung out on getting up and going to work everyday; something you have to do but hate doing.

WHO ARE YOUR MAJOR INFLUENCES?

JIM: Bad Religion is mine for sure, I've been listening to a lot of Nirvana, Rage Against the Machine, Korn, just all kinds of weird shit.

JAKE: Powerful music really, I'll listen to melodic shit like Bad Religion, Green Day and I love Descendents. Then I also listen to heavy shit like Slayer, Korn and Praxis, really fucked up weird stuff.

STRUNG OUT

WHAT BANDS ARE YOU CURRENTLY LISTENING TO?

JIM: I've been listening to Morphine a lot lately, I listen to bands that have a lot of good melodies, except for Korn they don't really have any melodies; they have their own unique style.

JAKE: Deftones are really cool and Rage is pretty good.

WHAT KIND OF MUSIC OR ARTIST DO YOU LISTEN TO THAT PEOPLE MIGHT BE SURPRISED BY?

JIM: Jason listen to a lot of Miles Davis. We listen to a lot of Hank Williams.

JAKE: Lot of old metal like Iron Maiden, Metallica, and Pantera. Lots of people freak out when they hear that, I get something from all kinds of music. I don't like to label anything, I either like it or I don't.

(At this point Jake excuses himself and claims that he will be right back, but he must have been abducted by aliens, because he was not seen for the remainder of the evening.)

HOW DO YOU LIKE BEING ON FAT WRECK CHORDS?

JIM: We love it, it's great. Everyone at Fat Wreck Chords is really cool, they treat their bands really well. They never push you off.

DID YOU EVER THINK THAT YOU WOULD ATTAIN AS BIG OF A FOLLOWING AS YOU NOW HAVE?

JIM: I never dreamed of doing this much, I always thought that maybe someday we might actually get to go out and tour the U.S., I never thought that we'd get to go to Japan, Australia and Europe. It's rad and I'm totally stoked to get to do it. But on the other hand I'm kind of bummed because I just got married and it's like: "Hey I'm split-tin" again, see ya in four months." It sucks but it's a dream you do what you have to in order to obtain it.



WHAT ARE YOUR VIEWS ON DRUGS IN GENERAL?

JIM: I think that anything used in moderation is cool, whatever. My personal view on it, I'm not gonna say that all drugs are bad, I think that people who abuse drugs in a way where it affects their every day life, that's when it gets fucked up. It's cool to indulge and have a good time, I'm the one person in the band who doesn't do anything, except sometimes I drink, and when I drink I drink right, I get so drunk that I fall down.

MANY OF YOUR SONGS TALK ABOUT GOD, WHAT IS YOUR OPINION ON RELIGION?

JIM: It was forced down my throat when I was a kid, I went to a Baptist school where I was told that if you don't follow this book to the T your goin' to hell. Come to our church or your goin' to hell, I was forced in to a position to believe in god and it really fucked up my mentality to actually question if there is a god. The way I look at it is, if heaven is filled with these people that told me what god and heaven are supposed to be about, it's not a place that I want to be.

WHAT WAS THE BEST SHOW THAT YOU'VE PLAYED TO DATE?

JIM: We played the Nemo Fest in Holland, we opened for Slayer, it was pretty rad. We also opened for Rage Against the Machine in Prague.

THERE WAS A NOTICEABLE DIFFERENCE BETWEEN ANOTHER DAY IN PARADISE AND SUBURBAN TEENAGE WASTELAND BLUES, IS NEXT ALBUM GOING TO HAVE A DIFFERENT SOUND AS WELL?

JIM: FUCK! Wait till you hear the new record, I really think we might actually lose fans with this new record, it's just so different. But then maybe we didn't need those fans to start with, maybe they're all listening to ska now. Not to bag on ska I think that ska bands are rad. I think that bands that who used to be punk that are now jumping on the ska wagon, is like okay whatever, we see where your heart was to begin with.

IN "BRING OUT YOUR DEAD" YOU TALK ABOUT AN ADDICTION AND BEING A SLAVE TO YOUR OWN VICES, WHAT ARE YOU REFERRING TO?

JIM: Actually that song I wrote, that song was about growing up when I was a kid, I didn't have any friends, I was a loser. I just sat in my room and played my guitar all the time, my addiction was my music, and my illness was that I was just a total slave to it. I would spend eight hours a



day writing songs, writing whatever.

WHAT WOULD YOU SAY TO SOMEONE WHO WOULD BE QUICK TO LABEL YOU A FAT BAND WITH THE "FAT SOUND"?

JIM: Okay, sure. If you need to put labels on everything to make your life simple than that's fine.

YOU'VE BEEN ON A FEW COMPILATIONS, DID BEING ON THEM SEEM TO EXPAND YOUR FAN BASE?

JIM: Yea, definitely. I love being on comps, I love doing splits with other bands, I love doing seven inches. I love being a part of what used to be the do-it-yourself underground scene, before labels like Epitaph and Fat came along, and then there's labels that have sprouted up like Fearless that I still consider to be do-it-yourself labels. Not to put Epitaph or Fat down.

WHAT DO YOU THINK OF BOTH SKA AND PUNK BECOMING INCREASINGLY MORE POPULAR, AND WHY DO YOU THINK THEY'VE GOTTEN SO BIG?

JIM: I NEVER REALLY MIND SKA SO MUCH BECAUSE SKA WAS never really my thing. A lot of punks that I knew when I first joined a punk band it was really rad because it was like a network of friends, in different towns, different friends, we all knew each other. We would call up and say, "Hey the White Kaps want to come play this gig," and "Well can the White Kaps get up to this gig in Riverside." That's how things worked, now it's like okay call my booking agent, it's totally become a business. I don't like that, I never have. But as things grow, you have to grow with them or you'll get passed by the waste side.

WHAT DO YOU THINK WILL BE THE NEXT BIG WAVE IN MUSIC AFTER PUNK AND SKA LOSE THEIR MASS APPEAL?

JIM: Techno, I think bands like Prodigy are cool, but then again I thought they were cool three years ago when their single, "Firestarter" came out in Europe. The first time we played there in '94 it was like the number two single in Europe.

WHAT DO YOU THINK OF CHRISTIAN PUNK BECOMING INCREASINGLY MORE POPULAR LIKE MXPX?

JIM: MXPX are Christian? Wow, I didn't know that. To each their own, as long as they don't preach to me I won't preach to them.

STRUNG OUT

WHO HAS BEEN YOUR FAVORITE BAND TO PLAY WITH?

JIM: The Vandals for sure, the Vandals have just been the coolest people. I mean, as far as human beings they're all fucked up, seriously twisted, weird, strange individuals; they're pure artists. They're the people I like to hang out with.

WHEN CAN WE EXPECT THE NEXT STRUNG OUT ALBUM TO BE RELEASED?

JIM: I don't know, we're hoping to start recording in the summer. I'm hoping to have it out in spring of next year.

WHO IS THE PRODUCER FROM YOUR NEXT RELEASE?

JIM: I'm afraid to tell you. It's the guy who did the last White Zombie record. That's part of the reason why the new records gonna be so strange, it's so boarder line heavy metal but it's not heavy metal, it's scary.

WHAT DO YOU THINK OF STRAIGHT EDGE?

JIM: Straight edge is cool, if you need something to believe in to be a part of something. Some kids are just like that.

WHAT DO YOU THINK ABOUT THE 39 HEAVEN'S GATE MEMBERS KILLING THEMSELVES TO MEET UP WITH THE "MOTHER SHIP"?

JIM: Cool, if they believed in it with that much conviction right on.

ARE THERE ANY RUMORS FLYING AROUND ABOUT STRUNG OUT THAT YOU WOULD LIKE TO CLEAR UP?

JIM: Yea, I heard that Jason was gonna get a sex change. That's one rumor that we have to put to rest right here and right now.

WHAT ARE YOUR PLANS IN THE NEAR FUTURE?

JIM: My plans for the future are tryin' to put my own studio together at home. Write more songs cause I'm also in the band Pulley, and we got five weeks to finish a record and we got ten songs, only three of which are finished.



FUCK?YEAH!

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STANFORD PRISON EXPERIMENT DESCRIBES POLITICAL

BY MEL TORMENT

Stanford Prison Experiment, the tremendously aggressive, sometimes underappreciated but

always-entertaining indie rock band had just begun to play shows again in the Southland. The date



was sometime in August, and Skratz photog Carmen Corona and myself shot down to the all ages Alligator Lounge in Santa Monica to see them in front of their home crowd. While their music is edgy, tension filled and relentless, the boys are actually,

as a matter of fact, soft-spoken and rather personable.

We spoke to them on the recent direction of the band, the misconceptions of their politics, and their recent adventures. Stanford Prison Experiment is Mario Jimenez on Vocals, Mike Starkey on Guitars, Mark on Bass and Davey on Drums.



Skratz: You guys have started playing shows again all of a sudden...where have you been? In the Studio?

Mario: Yes

Skratz: For the next album?

Mario: Yes...it will be on Island Records...

Skratz: Island Records...when did you guys make the jump to Island (from World Domination)?

Mike: About a year ago...

Mario: Yea...it took a while...we were touring and we made the change in between touring, we made the change and then kept on touring...

Skratz: Mario you said that Ted Nicely will be producing again (who produced Gato Hunch)?

Mario: Yes, Ted will be producing again.

Skratz: ...is he still working with Girls Against the Boys?

Mario: I think he might be...

Mike: I think he is...I'm not sure...I think he's worked on all their records...

Skratz: Well, the formula certainly worked for you guys before...any changes in the Stanford Prison Experiment sound?

Mario: Not really...I don't think we've made any conscious changes besides the natural evolving of the band... you don't stay the same for people...I mean they evolve too; there's a definite evolution of the sound band that is happening...

Skratz: You guys did a show at Koo's recently...do you prefer all ages shows?

Mario: Sure...people are definitely more enthusiastic, more into just the music, more open to the music...older audiences tend to be a bit more sated, more jade. That's a stereotype but I think it's kinda true...

Skratz: I want to touch on something I saw in OC Weekly regarding that last show with Longfellow and someone else, where they wrote "Marxists Unite! Stanford Prison Experiment brings its leftists politics to Koo's..." that characterization of you surprised me a little...do you resent being painted with that kind of political brush?

Mike: I would say that we are definitely not anything -ists!

Skratz: The reason I bring this up is because just recently (back in June) you had a backlash against bands who have taken political stands...

Mike: ...has there been a backlash?

Skratz: Well, the most obvious case of a band you guys have played with a lot, was the totally inept attempt to disparage Rage Against the Machine by a writer in BAM...a lot of carping about that bands overt politics...

Mike: (laughing)...maybe we should abandon this political thing...

Skratz: Well, if you read the lyrics of your songs...if you listen to the music, one realizes that you don't hesitate to take a stand...

Mario: No, we don't hesitate to take a stand...we try to write about things we believe in, things that we think about and that concern us...for people to consider that Marxist is, well I suppose that is up to a persons making the interpretation.

Skratz: Well we talked about it before, the words and the music coming together, the relentless nature of the music, the urgency, the personal nature of the songs. Is there any single thing you could call it? Is there any one idea that the band stands for?

Mike: We certainly tend to focus more on the personal issues as opposed to the, sort of large scope political...what we do lyrically and also musically is normally not what people would consider political,

although you could make a very good case and say that the political starts at the personal level. It all starts at the person and builds from there. Mario: As much as people say they are apolitical, we believe that you cannot ever be apolitical...just being apathetic is not being apolitical...being apathetic or even ignorant is still political. You are always being affected by the politics, of your country, of your culture, of your

town, you are affected no matter what. Whether you are ignorant of that or not...your still affected by it. It's something you can't escape, something that is a part of your culture, so the personal is the political. The things we experience in our lives, whether it's a relationship between friends, or what ever, there is always a measure of the political...

Skratz: And your thinking these things when you're behind the drums Dave?

Dave: Think? I don't think. I just play...

Skratz: Do you think people got the Marxist tag from the Noam Chomsky spoken word piece on Gato Hunch?

Mario: (Quickly) He's not a Marxist!

Skratz: Exactly! He was more of a social economist...

Mario: He was a linguist...his self

described term for himself was anarcho-cynicalist. He was an anarchist basically.

Skratz: Are you planning on doing anything like that on the upcoming album? When is it due?

Mike: We haven't decided...we are still mulling over a lot of things...

Mario: We are hoping for late January (for release), or something in early '98.

Skratz: I heard some new stuff tonight. I take it you've been writing and rehearsing a lot in the newly constructed, converted garage Stanford rehearsal studio...

Mike: In the Stanford Dome...

Mario: ...the aroma dome is what it is...

Mark: it's a definite hot box is what it is...there's a stink in there that never goes away!

Mike: Yea, it turns out that good sound and insulation does not go with good ventilation.

Mario: yes, an unventilated

fully carpeted room does not smell good after a while.

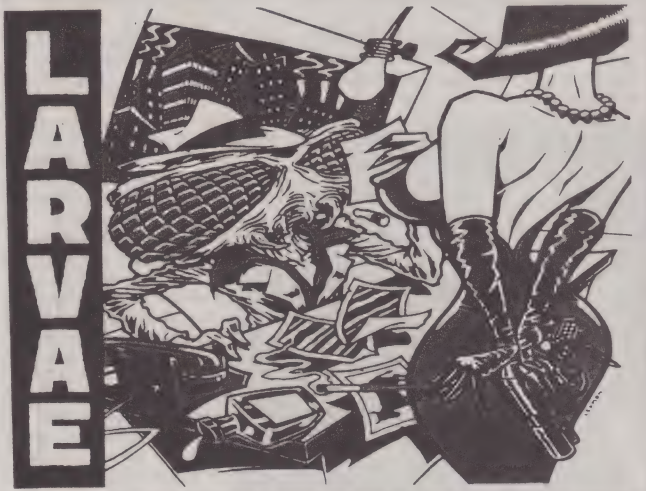
Skratz: And you guys are playing around in the mean time...is all the recording done? Have you selected a name yet?

Mario: All the recording is done, we doing the mastering, and the artwork is being done. We haven't selected a name yet...

Mike: ...and we're playing around as much as we can in the meantime.

Skratz: Well thanks for the time...we'll see you at the next show.

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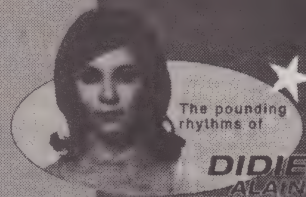
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ES= Edward Solis

CS= Carlos

After playing phone tag with Carlos from LARVAE, this is what I found out.

ES: So how long has LARVAE existed?

CS: For about two years. The bassist Louie and I have been playing for about four years together, then the rest was LARVAE.

ES: How long did it take to record the album?

CS: The album was recorded over the last year and it was recorded by the ex-guitarist from LARVAE!

ES: Cool, he was all for it!

CS: Yeah, totally supportive.

ES: Do you guys like playing Hollywood (LA) or Orange County mostly?

CS: I would have to say Orange County because everybody in LA is just so jaded with their ideas and what they think is cool. It's like this, we're done playing and we have the mailing list going around after the show and people have this disgusted look on their face like I'm going to sign your mailing list! Their is a lot of arrogance going on like "I rule, I'm so underground".

ES: I know exactly what you mean. Where have you guys been playing lately?

CS: The Garage and The Martini Lounge.

ES: How was the response at those places?

CS: Well the responses were good, our friends were there and everything. It's just the clubs man, all they care about is money. People just double book the place because they want money. That screws your slot up and everybody who comes to see you gets pissed off, especially on a week night!

ES: Yeah I totally agree that with all that in consideration it's a bummer. Who are some of your influences as far as guitar players go?

CS: Pat Smear from the GERMS, Greg Ginn from the FLAG.

ES: How about song writers?

CS: Kurt Cobain, Ron Emory from TSOL. All that stuff is really good.

ES: Where is LARVAE from?

CS: Panorama City.

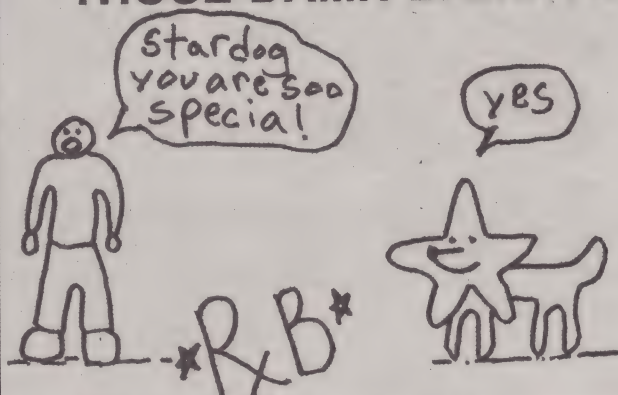
ES: Hey do you know some guy named Xavier that played drums in ONE STEP AHEAD?

CS: Dude you always ask me that, no I don't know Xavier!

ES: Well thanks for your time man, I really appreciate it. LARVAE is one of the best bands out there, so support them.



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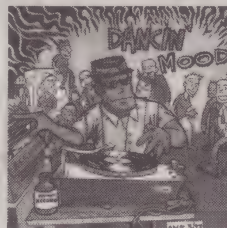
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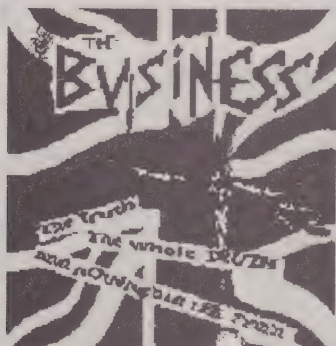
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A CHAT WITH LAGWAGON'S JESSEE
By: Edward E. Solis

ES= Edward Solis JS=Jessee

ES: Hey, finally I catch up with you.

JS: Yeah, we just got done sound checking!

ES: Where can we go to do this?

JS: Let's go upstairs!

ES: Cool!

JS: So what's going on?

ES: Nothing man that's why I'm here to find out what's going on with you guys.

JS: Well- been on tour for about three weeks with NO USE FOR A NAME and THE ATARIS!

ES: Where have you guys gone so far?

JS: Well so far just all the major cities like San Francisco, New York, and Chicago.

ES: That's cool.

JS: Yeah it's always fun touring, especially when your on the road with people you like.

ES: Is their any bands that you toured with that bummed you out because of attitude?

JS: Well yeah, that's happened a few times.

ES: Oh yeah, could you tell us who that is?

JS: AAAHHHHH!

ES: Not really ha.

JS: MMMMM.

ES: That's cool, let's talk about the album. This title is "Double Pladium". I take it you guy's kind of spoofed on the KISS title release in 1978 called "Double Platinum"?

JS: Yeah actually we did.

ES: How long did it take to write the album?

JS: About a couple of months, including the recording as well.

ES: What's on the what to do list for LAGWAGON?

JS: Tour and make another album.

ES: This question is kind of off the list but I was wondering if you know about the disgusting things record labels do to pull off things for their acts such as send a publication, a stereo besides the CDs to make sure they get reviewed?

JS: Yeah a friend of mine actually told me a little bit about that.

ES: Can you tell me what new group or new album you think has caught your attention in 1997?

JS: I would have to say the latest FOO FIGHTERS.

ES: That album is the coolest to come out in '97, I totally agree "Dave Grohl" is simply a great songwriter no butts about it. Do you like the electronic stuff that is out?

JS: No not really, it's like whatever I really don't care.



LAGWAGON

LAGWAGON

ES: What's the biggest crowd you ever played in front of?

JS: 60,000 people!

ES: 60,000, where was that at?

JS: That was in Germany at a festival, I don't even remember who we played with.

ES: Has LAGWAGON ever had disputes within the

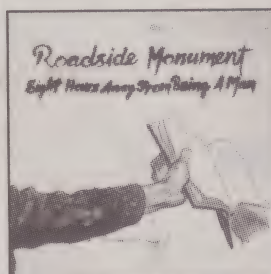
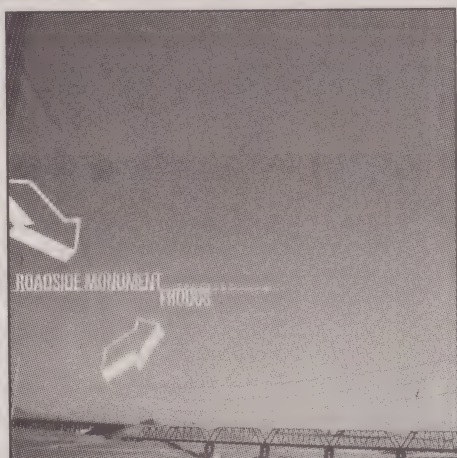
band and ever broken up like for a week or so?

JS: Yeah a very long time ago!

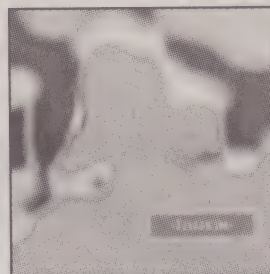


Roadside Monument & Frodus on tour Fall 1997

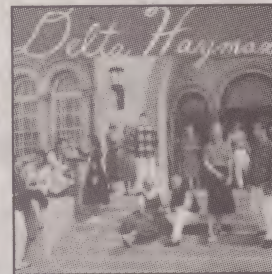
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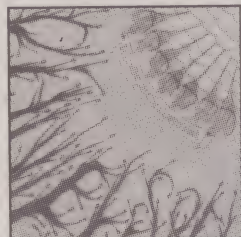
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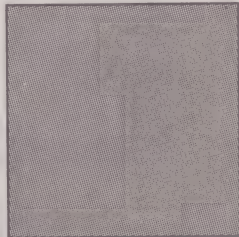
Delta Hayman
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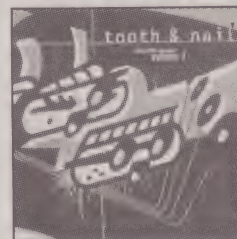
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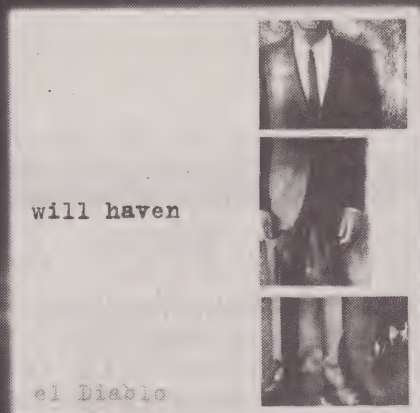


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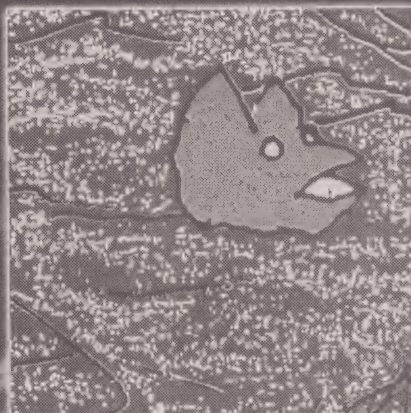
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ZEKE: an interview

D-Donnie

S: Can I get Your guy's names in the band ZEKE and what instruments You guys play?

Z: Blind market Felchtown plays guitar and vocals and Donnie Paycheck plays drums, Abe zanual rich the third who plays rhythm guitar and vocals and then there is Halford on the bass.

S: So how do You guys like CA?

Z: I like it it's exciting. The people treat us good, the women are great, and ya know what elser

S: Is this the first time You have toured in CA?

Z: Very first time, never played here ever... no I'm lying We played her the second time here and the fifth time her in CA.

S: How did ZEKE hook up with Epitaph?

Z: We were in the bath-room having sex and I met this guy Pete and

he was blowing me and he said "Hey how about doing a record".

S: What is the drummer's name again?

Z: Donnie Donut.

S: Well actually I had a question for him about the show last night... what's up with the mooning at the show last night?

D: Ahh well I just like to show everyone my zitty ass... my big fat white zitty ass.

You know sometimes I like to pop zits while people watch. In fact I am hoping that a girl will get up and pop my zits with her teeth.

S: Were You guys in any other bands before?

Z: I used to play in Judas Priest, but then all these fags showing up and they started rioting so we had to break up. Turn gay or get Your ass kicked, one of the two.

S: Basically who is the hardest, meanest mother fucker on tour?

Z: That is me. I fucked 14 chicks in 16 nights. That is a lie.

S: Well then what is the real count?

Z: No I have an old women, I love her. I am really true to her, I worship the ground she shits on!

S: What is Your guys favorite heavy metal band?

Z: Slayer, Maiden, Priest.

S: When are the hippies in the band going to get a haircut?

Z: When hell freezes over. When the short hair guys quit smoking dope. We have battles in the band the short hairs against the long hairs.

S: Who normally wins?

Z: The long hairs, the drummer always wins, he's the biggest and really sexual.

S: Favorite way to go out?

Z: Gay.

S: No as far as dying.

Z: Gay. 9mil suicide. a 120 miles into a wall.

S: What music would You be playing?

Z: Skynard, Slayer, Boogie Nights, Jungle Boogie.

S: When are the other two guys going to let Your hair grow out?

Z: As soon as You fucking grow a dick.

S: Where is the worst place You ever played?

Z: Here. The promoter loves us here.. We'll be back in 2 days.

S: What would You guys do if You won the lottery?

Z: Suck a dick. quit playing rock and jack off and eat donuts. Tuck my dick and balls in between my legs and act like a bitch.

S: Favorite movies?

Z: Reservoir dogs and (Various porn titles were mentioned).

S: When does the new record on Epitaph come out?

Z: February.

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F.Y.P.

S=Skatch T=Todd M=Mike Turne

S: So what has FYP been up to lately?

M: Just finished recording, a few local shows, and a tour out to Florida Nov.20-Dec.20.

T: Breaking Joe out of rehab. This drug shit has gotta stop, man.

M: I love you, I won't let you down again. (Crying) Release guy.

S: Since you guys started, how many members in the band have you gone through?

T: Fifty six, they're all dead now.

M: I think I'm the real second bass, Sean is the second drummer, third to the casino.

S: Outside of playing, what do you do?

M: Whatever I want.

T: Stoots maximizes the bud, as well as selling bongos on consignment.

M: Sean makes pizza's the finest in so.

T: But that is just to upgrade.

S: Do you, Todd, still ride your bike to shows? I remember velocity studios.

T: I had to sell the bike, for vet bills for my cat, Boris. He does stuff, ya know.

S: How and when exactly did FYP form?

M: Todd.

T: What?

M: Answer.

T: Well, o.k., I was bored and this kid from Hermosa.....

M: From the clay of ball sweat, and the dust off a half pipe ramp.

T: Well he was really into



Scrilli Politti though.

T: Yeah.

M: Sean has a side band, "The Kill Clintons".

T: And "Reagan sucks".

M: They are way crust trash.

S: Do you guys hate straight edge?

M: Just the "X" tatoo..I got on my ankle in 88.

T: How can you hate something that silly, your either drink or you don't.

M: Most do at some time, of course not from 13-20 maybe.

T: Earth crisis are a bunch of pussies!

S: Where was the farthest FYP has ever played?

M: The Arctic circle of Sweden, straightedge modeling central.

S: Any tours planned?

M: Nov., DEC, across the U.S. as of Jan/Feb. to?

T: Japan.

M: Yeah baby.

S: Todd, I'd say Recess Records and FYP have been pretty successful...How did you manage to do so, and who do you have to thank?

M: Well...Toonces.

T: Just by doing it for almost 7 years, it's funny how labels that have only been around for a....little while grab the ska band and bang. Oh well I'm jealous, I guess our bands are the bestest and most underrated so there!

M: Hopscotch, could out sell No Doubt, but Todd keeps it real.

S: What sick and demanding habits can you tell us about the guys in FYP...

M: Sean Hibernates.

T: Like who likes to eat the most food, or who's farts smell the worst?!! The sauces get out of control at times, waitresses love us or hate us.

T: Sean's really into portions.

M: Todd smells, and I always bring in a cloud of smoke.

T: Stoots farsts pot.

M: Hal is sexually relentless. We're normal to us, I think.

S: Anyone is FYP going to college or studying to be something else?

M: Seriously?

T: Stoots is studying to be a manager of selling bongos on consignment.

M: I've been to a seminar of Tom Vu's, I gotta pic with him for real. His 3 magic words are: don't give up, so don't bother going. Oh, he's in jail!

T: "I've got problems, I don't know which bong to maximize the bud with, you want my problems?"

M: Come to my seminar then, my friend.

T: That's it.

M: It's over?

T: Yep.

M: Okidoki.



slot cars or actually wanted to make heroin cause he just saw...

M: Pulp Fiction, yeah it moved me, and I moved the slot cars, with basslines and they were heard and I was picked.

T: But heroin was just too expensive, so he wanted to make it himself.

M: I had blown 300 on an embroidered slot car jacket, when I was bit by a bug.

T: Yeah the slot cars actually made bass lines for great songs and...

M: Slot cars are the lost art of expression. D.I.Y. Trooly.

T: Yeah, D.I.Y slot car racing, maaan!

M: I make my own slots bro.

S: I'm still not sure of the true meaning of FYP? What does it stand for?

M: Anything possible, it's self preference.

T: flake your plans, four slot car kids.

M: Yeuusshh!

S: Okay, so when you guys write your songs, do they just come out of the blue when your hanging?

T: Out, who usually writes em? I do, well expect for the slot car bass lines, of course those are fierce!

M: They come out of the blue, and fade to black, black tires burnin' down the slot.

S: Does anyone in the band have political opinions?

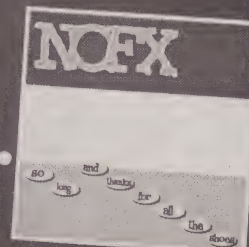
M: If they are entertained, cause politics man, just a show. I like





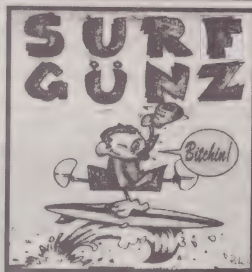
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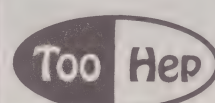
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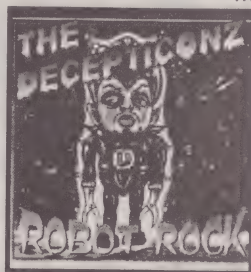
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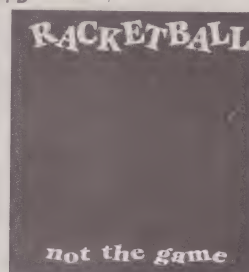
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An Interview with The Decapitones

I recently had the chance to chill with one of the newest up and coming ska bands in the Orange County scene, they are called, The Decapitones. This will give you an insight to the Huntington Beach band, The Decapitones.
 Joe)What are your names, how old are you and what do you play?
 My names:Keith, I'm 21 and I sing and shout and stuff.
 I'm Josh, I'm 19 and a 1/2 and I play bass.
 I'm Ray, I'm 17 and a 1/2 and I play guitar.
 I'm Jarrod, I'll be 19 in 4 hours, wahoo! And I play trumpet and the brand new farfiso hornet.
 I'm Jason, I am 19 and three quarters and twenty one seconds, I'm a single white male and I play drums.
 Josh)And are trombone player Mike is 18 and he could not be here right now.
 Joe)If one word would have to describe your sound what would it be?
 Keith)Funky
 Jarrod)Fat with a PH
 Josh)Skanksational
 Keith)O.K., Let's pick one word, Skanksational!

(They unanimously agree on Skanksational)

Joe)What makes the Decapitones different from every other band?
 Jarrod)Were not your typical ska-pop band.
 Jason)Were half cracker and half Asian. (Humor)

Decapitones

Joe)What was the all time best show venue?

Jason)So far that we've played?

Joe)No, just any show venue.

Jason)Koo's Cafe

Keith)The best venue of all time was the

Icehouse in Fullerton

Josh)Viva Las Vegas!

Jarrod)Um..Um..Um..That one

guys birthday party that we played, that one guys birthday party that we played that didn't thank us.

Joe)What is your incentive for being in a band?

Ray)Chicks!

Keith)What does that mean?

Joe)Like chicks, booze, money..

Jason)Poetry in motion

Jarrod)Cultural Advancement

Ray)We get laughed at by Rudeboys, Wahoo!

Keith)We can see neat bands like, My Superhero, Jeffries Fan Club, Pharmaceutical Bandits, Slow Gherkin, Channel 6 and The Hippo's for free.

Jarrod)Wait, start that all over again.

Keith)Yeah, start it over.

Joe)O.K., what is your incentive for being in a band?

Keith)Take 2

Jarrod)Food

Jason)Free food

Ray)We get to have fun, we get to play with bands like the freaken Selector..

The whole band)Yeah..

Keith)I agree

Josh)Because music comes from my soul.

Jarrod)Go Josh...

Keith)Get emotional baby, get emotional.

Jarrod)My parents, and SKA!

Keith)All right, OK, next question.

Joe)Who was the coolest kid in Saved By The Bell?

Jarrod)Dude, AC Slater, he's got it under wrap!

Ray)Dustin Diamond, Dustin Diamond!

Josh)Violet Bikerstaff!

Keith)Yeah, I say Violet Bickerstaff too...

Jarrod)Oh...Violet! No...AC Slater he's got it.

Ray)AC, I don't know...

Jarrod)He's a drummer man, Zak Attack.

Joe)Yeah, Zak Attack...

Keith)Yeah, the Zak Attack!

The whole band)I don't know...

Jason)I like Showgirls personally.

Joe)What was the first band you ever saw?

Keith)I saw Whitney Houston at Irvine Meadows, and I couldn't see her and my sister kept smacking me in the head with her elbow.

Ray)I saw The Untouchables...

Jason)Ten Foot Pole

Jarrod)The first band I ever saw was Carcass with life of Agony. They were awesome,

Carcass kicked ass, let me tell you...

Keith)You know what the water at the Showcase is really really good from the faucet.

Joe)Did the band influence you musically?

Keith)Yeah...I want to dance with somebody, those lyrics are just so inspirational too me.

Josh)You can't take away my dignity! (laughing)

Jarrod)My vocal stylings are definitely styled after Carcass, definitely.

Joe)You know that huge band from Huntington Beach who broke up, Exit Smiling, how did they influence you?

The whole band)Wahoo! Exit Smiling!

Jarrod)We were like 15 people who couldn't play any instruments and we all stood on stage and made fools of our selves and we had fun at Side By Side, that was the

bomb place and everybody skanked. There were like 18 of us, it was like The Exit

Smiling Orchestra.

Keith)Oh...the good old days.

Joe)What was an inspirational band that led to your stardom tonight of opening up for the Selector?

Keith)The

Goodwin Club!

Josh)Los

Pantalones

(For the dumb

KROQ kids

what is now

Save Ferris)

Jason)Bone

Thugs In

Harmony! I'll

give you a dol-

lar, put Bone

Thugs in print

for the drum-

mer.

Keith)Oingo

Boingo.

Joe)Are you

going to be on

any compila-

tions?

Keith)Hey

brother can you

spare some...2

Joe)Do you

have any shout

outs?

Ray)I want to

make a shout

out to my

buddy Zack

with the one

armed bandits

and my girl-

friend, Kathy,

she's so beau-

tiful.

Jarrod)I'd like

to give a shout

out to my

homey's out in

Brooklyn!

Keepin it real in the East side, will never die. I'd like to say hi to the BDW gang members, the Pink Mafia, my home city of Boston and Bone Thugs In Harmony.

Josh)Were going to get shot.

Keith)I give a shout out to my girlfriend Jenn, who's a great girl, and my mom and my sister.

Ray)This is in behalf of the whole band, to my parents for letting us practice at my house every day, and putting up with our crap.

That's basically it, check out this band their cool.

-Joe Licavoli

Mike Watt

MIKE WATT

W/ Chris Nieratko.
courtesy of Fridge magazine
C= Chris. M=Mike

So there I was. Up in the Knitting Factory's bar, pounding swank beers on my birthday, waiting to interview Mike Watt. A crystal-eyed gal approaches me with a clipboard and a smile. She tells me, "Mike's ready for you." I gather up my bag, finish off my drink and follow the girl up stairs where I find Mike, rubbing his forehead, in heated conversation with two other smiling, clipboard bearing gals. "Listen", he's saying to the girls. "I don't wanna be an asshole or anything,

"Do you mind if I fart?"

but I have one small problem. The fridge in my dressing is stocked with Rolling Rock. I really can't drink that shit. Rolling Rock tastes like piss. I mean, I'll drink it if that's all you got, but...if you can grab me something else that would be great. I'm really sorry about this," he says in a sincerely apologetic tone. The ladies make a note on their clipboards and take off down stairs. "Yeah, so what magazine are you from?" he asks me, as he leads me backstage, to the dressing room. I hand him a copy of the Fridge and he hands me a Rolling Rock. "Drink as many as you want, I'm trying to get rid of that shit," he says. A few pages into the magazine sparks start flying and what ensued was a balls out ride through time and space with the Punk Rock maestro, Mike Watt. Prepare to be schooled.

W: I fucking hate Rolling Stone. It's bullshit. It's fake. So many bullshit artists and cons out there. There's something very real about fanzines and skate mags. Mags like this are what it's all about, you capture the raw energy, the emotion...I love that shit.

C: Hey, do you mind if I smoke?

W: Do you mind if I fart?

C: Nah, whatever.

W: I'm not a big fan of cigarettes. Cigars are more my speed, but they're so damn stinky. Man, do they smell. Not like I don't stink or anything, but you get cigar stench on ya and that shit lingers...so...what do you wanna know about Watt?

C: What have you been up to lately?

W: Well, it's the ten year anniversary of the Knitting Factory and they asked me to come play. So, I'm here today, gone tomorrow. Other than this, I been on tour with Perry (Farrell) for the past year. Porno For Pyros. It was the first time I played in another man's band, playing another man's music. They had problems with their bass player and needed some-

one to play bass and I had just finished four months straight of ballhog touring...their music is tripped you know...it was really interesting. I went to Australia with them and did some shows around here. Their music, their Jane's stuff is different music than where I'm from, so it was fun to learn something new. I wound up doing some tracks on the album for them, too. I was up in the studio and had to just come up with my parts right then and there. It was so intense. It was on the title song actually, and they tool me into the kitchen and just said, "go ahead, do your own thing." It was scary...but so much fun. That's what I been up to as far as outside projects, but for myself I wrote a punk rock opera.

C: An Opera?

W: An Opera. It's about three guys in the engine room of a boat. It's not really a

documentary on the Navy or any shit like that...you know my pop was a sailor, so it's kinda weird. Some of his life, going into the navy and doing what he did kinda parallels what me and D. Boone did, packing up and get-

ting in the van, traveling, getting out of our little town. Man, I miss that van...it was some shit touring with Perry. They don't tour in no van, they're in a bus. I never rode in a bus before. Weird. First off, it wasn't mine and sometimes it's be four or five hours after a show, I'm sitting in the bus and it we still ain't moved. Would never happen like that in my van. No way. In my van, if we're done, we roll. But I had a lil' truck to cruise around in, 'cause a van in just for touring, ya know. I bought it for a few hundred bucks, nice ride but wouldn't you know...a few days before New Years some mother fucker destroyed it. I wasn't in it, it was parked outside my apartment. He rammed it, pushed it

up on the sidewalk and took off. Hit and run, bash and dash and he's out. Third car I lost that way. Over the years I've lost my share. I got my first car at 16, I'm 39. Three cars smashed up in 23 years, that ain't bad. Out west we go through a lot of cars, especially when you're younger. I had 8 Volkswagens. Only 1 of those got bashed. Wait, I lost a square back and a beetle. I lost two VW's...back to the story, I lose the truck. Not all of it, though. The cabs still good, the alternator is fine. What can I do? I had to get the same year truck and switch everything over. That's what I've always done. So the car lives on still. What happened was, I was with Perry, so the whole year I

didn't drive my van. When I got in my van, I was all talking to it, it was my seat, my steering wheel; it felt like tour. I miss it, man. For a year and a half, Watt hasn't toured on his own. So, I'm gonna make this record, it'll be out in October or something...

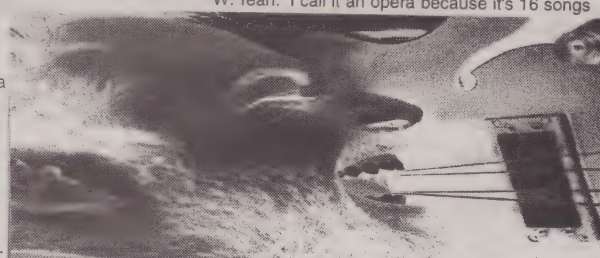
C: The Opera?

W: Yeah. I call it an opera because it's 16 songs

"It's the same way now with this

'Alternative' shit.

These new pop 'punk' bands aren't about shit, they just want a piece of the pie without paying."



about the same thing. I hate the idea of a concept record and opera is just so fucking funny. It don't have a whole bunch of people, it don't need a bunch of people. It's a trio, that's all it needs. It's gotta be a trio for the whole thing to work. It's not like I got fat ladies singing all high and fat guys in viking outfits or shit like that. There's three parts; a machinists mate, a boiler man and a fire man. When you hear it, you'll know who's who. It's a really sad story. It's about what happened with the band.

C: Say someone wants to perform the opera on stage, who would you want to play the parts?
W: Wow, I never really thought about...I guess...well, the machinist mate should either be Bobby DeNiro or Humphrey Bogart. And the fireman should be Newman. Definitely, Paul Newman. The boiler man should be Orson Wells. That's who I'd pick. See, this is gonna be something like my 24th record and each time I just try to challenge myself. Last time it was the wrestling records, I helped Perry out, played someone else's music and now I'm doing this opera. Musically, I can't allow myself to do reruns. We're working on borrowed time, man. Who knows when we're gonna go. Look at Boone, man. No one knows. So why would you ever take anything for granted? You never know when it's going to be over...See, Watt was never meant to be in music. No, no. Watt just did it to be with D. Boone, to be with my friend. I took music in the seventh grade. My teacher's name was Mr. Looney. After a couple of weeks he said to me, 'Watt, you try hard but you just don't have it.' I felt like a little mouse crawling out of there with my tail between my legs. Never again did I take a music class. We grew up in a rough part of the up-town P-Dro projects, it was nothing like it is nowadays with all the guns and shit. This is the early 70's I'm talking. P-Dro,

C: What did you think of Nirvana?
W: Nirvana, I thought they were genuine guys. I think, Kurt was born in the wrong time. He wanted to be born with us...in my time scenes were small. No nationwide success. You made what you wanted out of it and you picked your own friends. There were scammers out there, but we didn't hang with them. Skinheads were in our scene, we didn't hang with them. Sure, we cut our heads bald a few times but we sure weren't no Nazi's or any of that. When you have a thing that's open like punk, anybody tries to jump in, so the New Wavers and all the other bullshitters tried to jump in. It's the same way now with this 'Alternative' shit. These new pop 'punk' bands aren't about shit, they just want a piece of the pie without paying. In those days I never had to wonder why I was playing, I was with D. Boone and we were against everyone. We stood for something, we fought for changes, we made changes. Interview an 'Alternative' band today and ask them what they stand for. Nothing!

C: You're 19, barely 20 at the time, how did your folks handle you touring all over the place?
W: My pop didn't under-

"They thought we were a heroin ring in the early '80's. I had to go to court 4 times. They thought SST records was a big front for a drug cartel."

stand it. Hell, I didn't understand it. I didn't know you could make a living playing punk rock. In high school, they had me taking electrical shop classes. The counselors decided I was going to be an electrician, meanwhile I was getting my degree in

and every pop-core MTV band with green hair nowadays...

W: Man, Punk ain't the sound. It's a thing in the head. Ya know I loved the word in the old days, in the old days it was a guy that got fucked in jail for cigarettes. You would never call yourself that. The reason I thought dudes were calling themselves 'that' was so they could get out of everyone's scene and be in their own world like, 'we're so fucking lame, please don't bother us.' I remember when the hardcore bands like T.S.O.L. came out, they were these young, good looking jock guys. And they were in our scene. We were like, 'why are you guys here? You got suntans and you're good lookin' fellahs. Why do you wanna hang out with us?' That's why punk will never die, in a way, there's something very attractive about just getting a guitar and playing. How can that ever die? Now 'Alternative', that's a jive-ass word created by a big label. And what a bloated word! Alternative. Alternative or what? These 'Alternative' bands are just clones of clones of clones. Because mediocrity has been rewarded, kids go for that sound. We should punish those people, not promote them. Radio stations nowadays are all top 40. As soon as punk goes out again, they're gonna drop it like a bad habit. They don't like it, they don't wanna play it, but that's what the kids want right now, so they play it.

C: What do you think of rap?
W: I dig a couple acts. Last Poets, Furious Five, Grandmaster Flash, Africa Bambaata, but I see the rest as posers. Same as punk rock; there are some good acts but there are just too many dick-weeds trying to jump aboard. I dig Schooly D, though. I got to do a show with him. That was in the mid-eighties. Everyone thought I was nuts. I called his manager myself because no one would set it up for me. So, I called him and said I wanna play with Schooly in Philly, in his hometown and he agreed to it. What a time, what a nice guy. He actually took his glasses off, he always had those glasses on, and he told me his name was Jesse.

Park West, those were our projects. Old federal housing from World War II that never got torn down. It was home to us, sure it was run down, but you got to put poor folks somewhere. Anyway, Boone's mom would always invite us over. She wanted us in the house after school, I guess to stay out of trouble. She wanted us to have a band just to records and classic tunes. In those days you never thought about writing your own songs, you learned to play music off records, playing other people's shit. So she'd have us practice every day in the house. The first song we learned was 'American Woman', and boy, we played that fucker for 6 or 7 hours every day after school. At the time, I didn't really know where the bass was. I thought they had 4 strings. The gigs we'd go see would be at the Forum or Long Beach Arena and you were seated like a mile away, you couldn't see a damn thing, I thought they were just playing guitars with skinnier necks. I didn't know. That was kind of a trip for me. So, all the records said guitar and bass on the covers. So, it was Boone's mom that got me playing the bass. We turned 18 in '76, right when punk came. It was just by sheer luck. There was no MTV yet, everybody had their own thing going on, every town had a different scene, a different flavor, and when you toured, you didn't play clubs, you rented a banquet hall, like a VFW or whatever, and kids came out to support. It was something special. And back then we put out records to help our tour, you didn't go promote a record. See, in America the scene was small because it was regional, so it made us really self-reliant. But in England punk got big real fast, a lot of those bands burnt out real fast and had to move on to the next thing. We never worried about burning out, we didn't care. We were just having fun, we weren't even suppose to be a band. Not until Kurt and Nirvana did the whole shit blow up nationally. And I think that surprised even him.

punk rock. My daddy said, 'One day, son, you're gonna have to pull some regular duty.' After awhile, though, I think he started to catch on. See, what I use to do was I'd send him postcards from wherever I was. And he could relate to it, like, 'this is what I did with the Navy.' Traveling around the world and shit like that. He couldn't believe I toured the South. His parents were from the South and there I was touring towns he grew up in, like in Arkansas and Tennessee. It was a trip for both of us. My pop didn't understand punk at all. I remember once, in the '70's he sat me down and he says, 'boy, this music you play, is it Socialist?' He just didn't know what was up with the scary clothes and the kids with the nutty hair. He didn't get it. For us it wasn't a revolt against our parents or nothing; we weren't at war with our folks. We were working class. We weren't some spoiled fucks trying to rebel. We didn't have no swimming pool to shit in or no Maserati to smash up. When it shifted to Orange County and hardcore, it was more upper middle class kids rebelling against their folks' beliefs and what not, like hippies. They started groups like 'parents of punks', they had people scared shit. Jimmy Carter, too, was scared that this was gonna infect society. Man, because of that bullshit we were investigated by the FEDs and the pigs. They thought we were a heroin ring in the early '80's. I had to go to court 4 times. They thought SST records was a big front for a drug cartel. It was right when Darby died. The assholes, damn FEDS, they searched everything, and they knew we had nothing to do with that, but they kept on drilling us. You know, cops are those guys you went to school with, those dicks who either used to beat the shit outta people all the time and never grew up or they use to get their ass kicked everyday and wanted to get revenge. Cops...fuck'em.

C: The label Punk seems to be thrown onto each

He was great. Rap is just like punk, it gives dudes the chance to go out and express themselves and make music without structure or rules. I don't like it all, but I dig the emotion behind it.

C: How come no flannel today? I thought you were all about flannel shirts.

W: I used to be, can't be anymore. Watt and D. Boone grew up in flannels. We wore them because that's what we had and they were comfortable. Then all of a sudden everyone was wearing them. Grunge blew it up. That style was all invented, though. I mean, it was a working man's shirt, not a style. Suddenly kids are wearing them as their battle flags, one-pocket and button-collars. What's that shit? Any flannel with one pocket will get you a bald spot slapped up side your head where I come from. A cabbie in New York once told me that Ralph Lauren was selling his flannels for \$100 a pop. A \$100 a pop! Ralph Lauren flannels! You know his real name is Lipshitz but he changed his name to Lauren. I could never change my name, I'd keep my real name no matter what. Well, I did, so ha. But back in the day everyone thought me and D. Boone made up our names. No one believed we were Boone and Watt. But that's who we were and that's who we'll always be.

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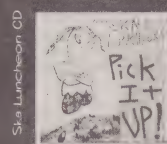
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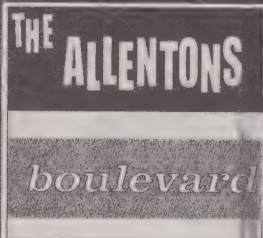
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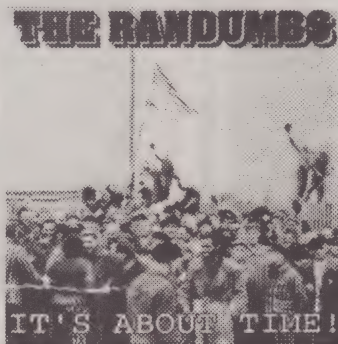
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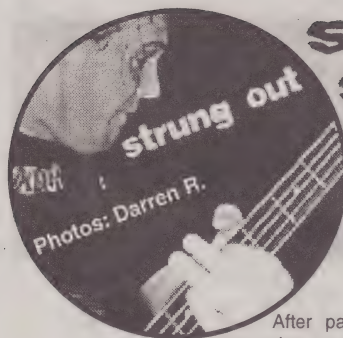


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Strung Out- Straight Faced- U.S. Bombs- 98 Mute

@ the Roxy on Friday Sep.19

After paying five dollars for parking and squeezing my truck into a three foot space I was

ready for a sold out night of punk rock. A little after eight that evening 98 Mute took the stage as the opening band. I heard good things about this band and was stoked to finally see them play. After listening to the first three songs I couldn't help but notice that they sounded EXACTLY like Pennywise (the band I heard they were touring with.) The similarity was actually quite scary. The band did however play a good upbeat set with some heavier riffs and half-time beats. The bassist did a good job of backing the lead singer with some one word chants throughout the set. The crowd loved them and showed enough respect by pitting and singing along to every song. Their stage performance was entertaining as they moved and utilized the stage to get the crowd into it. This is a good band but it's nothing new for me personally. In a few words- Te gusta Pennywise? Si? Then you will like 98 Mute.



U.S. Bombs was the next band up but where were they? After 45 minutes and a few beers to pass time they finally decided to show up to a very unsympathetic crowd. While the band was setting up their equipment I observed how old this band looked. Each member looked into his late 30's or early 40's and one of the guitarists was wearing a shirt that Dennis Rodman would of been proud of. They immediately went into their set and the crowd seemed unimpressed but later warmed up



Their music was an older style of punk that was not so upbeat. The singer was fun to watch on stage as he moved about and got the crowd involved by doing some pretty sick old school dances. This was steady, sing along with me, punk music at its finest. I even saw a pit get started a couple of times which expressed the crowds enthusiasm.



The anticipation of Straight Faced was obvious as the crowd quickly moved to the front of the stage when the band was preparing to play. This quickly put me in the middle of a wifebeater sandwich that was about to explode. When the band jumped literally into their first song the whole crowd exploded. The kids were going ape shit and so did I as the energy level in the theater went off the Richter scale. Their music was something like a heavy groove with screaming vocals which wasn't a new concept but they pulled it off well. They kids in the front were invited to sing along as the lead singer dipped the microphone to them. A tornado pit was in full swing as kids went up, down, round and round then retiring to their respected corners. The lead singer must have jumped more times than most basketball players do in a season. Jordan from Strung Out even came out and played guitar for a song but I wasn't sure if it was even plugged in (who cares though, anytime a drummer can get a little fame is always good). This highly talented band went quickly into each song and kept the energy level high the whole set. At the end of their set each member shook hands with the kids which I thought was cool. They played their music for the kids and didn't let any egos get in the way. A very entertaining band to see live.

An old man came of stage after Straight Faced to mop up the water and sweat to make way for the headliner of the night, Strung Out. They wasted no time and went into their set much to the delight of the crowd and myself. Every person in the crowd sang along with Jason (lead singer) as they played a good mix of old and new material. The band even played a new song that is soon to be released on an upcoming FAT comp. The sold out show went ballistic for the entire 45 or so minute set. It got to the point where the bouncers pretty much gave up and just let the kids do what they wanted. They played all the crowd favorites. Feet were flying, elbows were flying, and occasionally little girls went flying across the stage. I was able to snap off a few pictures but I was always worried about who was the next person that was going to land on me. I can't even begin to explain how good this band is live. They are one of the premiere punk bands out today and I order you to go out and buy their CDs. A band that you must see live.

Another good night of music, dancing, singing, and drinking came to an end.

-Darren R.

JumboSize, DYF, Corn Doggie Dog, AllDay

Long Beach was again host to the mayhem and frenzy of hometown heroes AllDay, who destroyed the Clipper with their crew of opening bands DYF and, Corn Doggie Dog and newcomers Jumbo Size.

Jumbo Size turned out a screaming punk style tune, each one sounding increasingly frantic. John Mackey gave the fuel to the fire, with his lyrics blending with former Cadillac Tramp, Drive-by Smile drummer Spanky. Although shortened by their mandatory short set as first band, Jumbo Size is sure to be busting out of their self-imposed sanctum to headline their own show soon.

DYF keeps up the pace, and commando-ed the show with a bluesy sound and mosh-mixing performance. This band without a doubt led the packed house and showed everyone their fantastic and professional old school show.

Corn Doggie Dog and the Half Pound was the winner, though, as Diabolical Z-Man entertained with his stand up gags and ribs, parading the stage through classic Falling Idols tunes and danceable covers of "H.W.H" and "Connection". Destined for higher ground, Z-man can hold a tune, bust a rhyme and entice a riot.

AllDay continued to prove that punk lives and grows in the LBC. Stage dives, fights, and sprayed beer dominate their lives, and the many dedicated fans believe the hype. The standard set varies little with their show, except for impromptu vocals by Joel Bratton and Ras-1, when Paul needs to get out of the firing line. This time for punching an obnoxious chick who tried to snake his mike. If you can't hang with the big dogs, stay on the porch.

The End.

-Brandi Bennington

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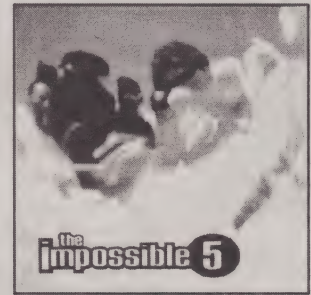
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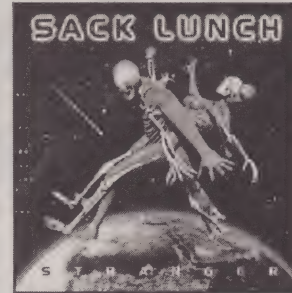
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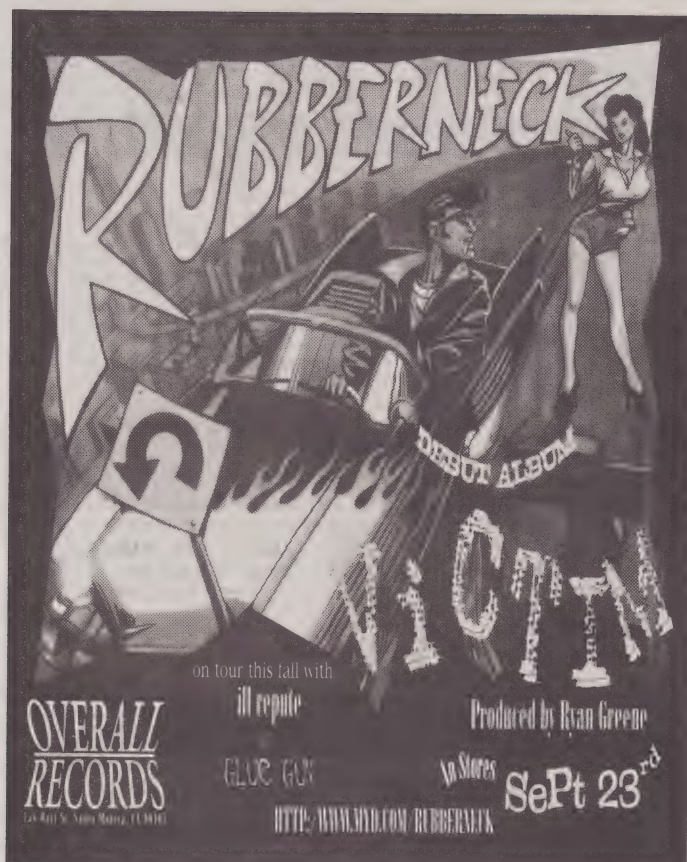


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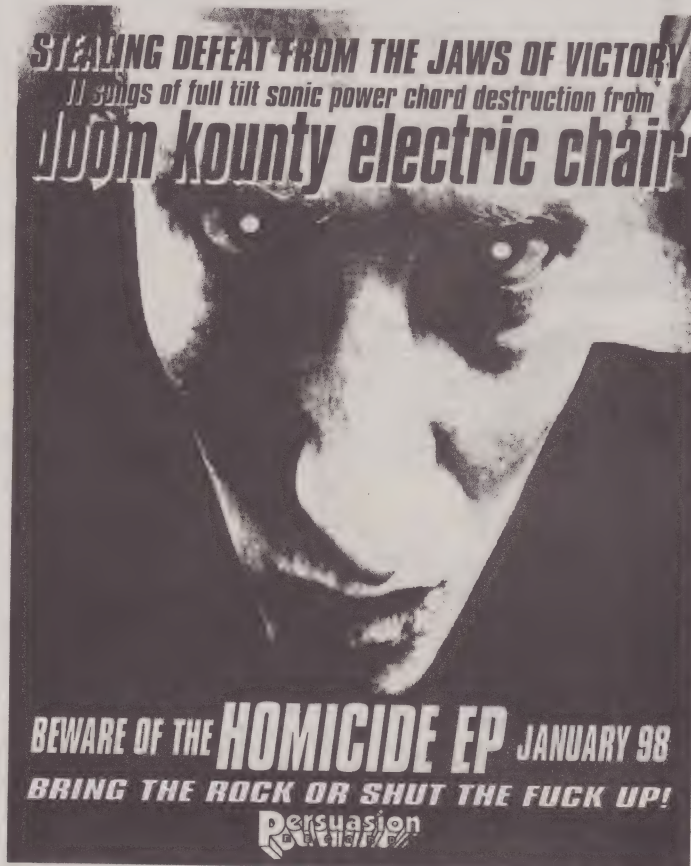
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THE SKOIDATS THE TIMES MOON SKA RECORDS

Once I heard these guys on the Moon Ska's sampler I simply had to get this album. The Skoidats have a sound that isn't typically associated with Moon Ska bands. I found that this Montana six piece extremely enjoyable and solid. The Skoidats sound can best be classified as traditional ska with a major influence from both Oi and punk. The music contains a wide array of influences as do the lyrics which discuss everything from ska's past to the mass consumption of alcohol beverages. Stand out tracks on the album include the snappy traditional ska of "Still Standing" and the punk driven ska of "Last Night." Arguably the Skoidats' *The Times* is one of the better releases from Moon Ska this year. However, one thing that isn't arguable is that the Skoidats are one band that knows how to make a culmination of influences blend into one focused and thought out sound.

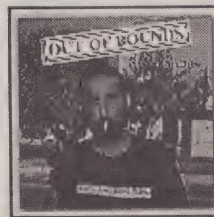
-Jason Chittenden



ACUMEN ACTION MORE HUMAN HEART CONSCIENCE RECORDS

This is a band who brings a marginal amount of creativity to an otherwise pathetic industrial scene. This Chicago four piece fuses metal guitar driven rock and techno-like rhythms, which results in something similar to Filter or even early Marilyn Manson. Every track on *More Human Heart* actually has a distinguishable sound, and most of those are enjoyable. My only real problem with Acumen Nation is that the vocals of Jason Novak are a bit too similar to Marilyn Manson, however I don't believe that this is intentional. As I was listening to this album I started to wonder if Nine Inch Nails was ever going to come out with another album. Back to the issue at hand, *More Human Heart* is a decent industrial release from Acumen Nation.

-Jason Chittenden



OUT OF BOUNDS ALONE HOMELESS RECORDS

Starts out with "Alone", which could almost be a good song with a decent mix....I mean, its time to shoot the engineer over that snare sound (which ironically disappears on *Never Change* then magically reappears on *Indirect*). *Out of Bounds* is an energetic, slap happy band whose rapid fire punk is reminiscent of so many these days. Can't feel the anger or the urgency, and the mix is sufficient only in places. "No One's Left" has the best chance at a good song, but seriously could use some new percussion ideas to give it the punch it needs. *Faster* does not always mean better, and that guitar work deserves better. The vocals finally change on "Mi Loca Vida", and I begin to hear some emotion as it relates to the struggle. This cd finally warms up towards the end (*Independent*) but there's nothing that really hits anything over the top. Do you support local music? Buy it. Otherwise-NOT RECOMMENDED

-MEL TORMENT



VARIOUS WE ARE NOT CENTIPEDE REC.

I love early DEVO, no shit. Any self-respecting punk should. I was ready to tear some of these bands a new one for desecrating these sacred songs but ended up enjoying most of it. S.N.F.U., POSSUM DIXON, THE VANDALS, and JUGHEADS REVENGE all deliver great versions worth a replay. For the ska-minded THE AQUABATS bask in their 15 minutes of being faves and VOODOO GLOW SKULLS skank along. Purchase it and whip it good!!

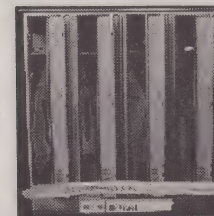
-Maynard Krebs



GANG GREEN PRESCHOOL C.D. TAANG REC.

Finally out, vintage hardcore that blasts by you so quickly that if you blink, it's over. One of the first thrash bands from 1982 whose musical repercussions are still being felt, although not recognized. Including the entire "Boston not L.A." sessions and "Sold Out" e.p. and now immortalized in the digital domain, you're a pussy if you pass this up. Crazy as fuck, play loud and tear up your room with your slamming.

-Maynard Krebs



ACTION PATROL 1993-96 ON PATROL WHIRLED RECORDS

This disc is a discography of Action Patrol, taken from two 7" and one 12" record. The first part of the album is basically three chord punk, sort of poppy, but they all pretty much sound the same. Tracks 5-17 all sound like they were recorded in a shoe box, and don't appear to me to be of a 12" recording quality. The songs still sound the same for the most part. When you think a new song maybe a new sound. No, just like a bad taco, every time you burp it comes back again, and so does that 3 chord punk sound with each track. On tracks 18-21 the bass player must have been in charge of mixing; the bass playing is more present than before, these tracks are from A.P.'s last 7", *Project*.

thank god. I can't find anybody to compare this band to, it just pop-punk music. It's okay, nothing that grabs my attention, other than the same guitar sound on each song. The live tracks aren't worth shit, they shouldn't have even been put on the end of this CD at all. It's hard to listen to and moves between too much of one thing and not enough of the other, and visa-versa. If you have not listened to A.P. yet, save your money.

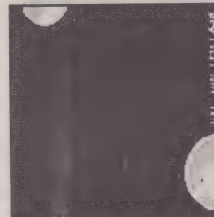
-Pssst Chirs



THE PARKA KINGS BIENVENIDOS! JUMP UP! SKA

Perfect ska for the winter with nice warm tones- so warm you won't need a fireplace. I got cozy with this 6-piece whose sound falls between traditional and at times, 3rd wave, providing the listener with likeable ditties while firing up some talented musicianship to boot. The best thing about The Parka Kings are the keyboards which complement the sound, topping each song with a full rich quality engineers cream over. Unlike the upcoming trend of keyboard overkill in certain local ska bands, these boys know exactly what and what not to do. No gimmicks here no pretty packaging, just a fine band playing good ska songs with authority.

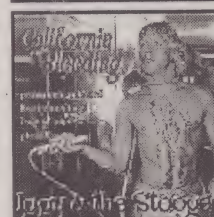
-Lisa Apista



PRY HIGH-WIRE ACT SOME RECORDS

The bio states this NY four-piece as an "...aurally diverse mix that recalls the cerebral intensity of Jane's Addiction, the vocal honesty of Bob Mould..." Uh...can we say understatement? Pry has as much intensity as the swishing sound of my toilet flushing-now that's cerebral! This bands shines with Hollywoodblvd-esque guitar licks. Their songs not only lack feeling but originality- with every emotional transition more of a technical choice than from natural instinct. I must say the one thing I did enjoy was the chunky fat soundin' bass playing by John Betchel.

-Marcus Dabrans



IGGY AND THE STOOGES CALIFORNIA BLEEDING C.D. BOM! REC.

"We are a band, and we can't be bought! Not even in this town!!" Proclaims Iggy, and the fucker means it. Raw primal live recordings from L.A. and S.F. that although not too great in sound quality, show how much this group kicked live. A couple of never unreleased songs, and never heard versions, great liner notes and pics included, still this is only for die-hard fans who must have it all. Pretty cool, a definite example of true raw power.

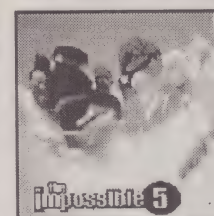
-Maynard Krebs



SIDEKICK KATO "I THINK I'M IN LOVE" JOHANN'S FACE RECORDS

Introducing Chicago's very own valuable piece of musical ecstasy playing indie rock in the vein of Pavement or Sebadoh with music inducing moods like a menstrual cycle. Vocalists Joey Campagna and Zach (who also plays various instruments) lead Sidekick Kato in sonic force with songs with hooks-but not radio friendly hooks. Odd tunings stay harmonious, transitions move sweetly, and I think I'm in love! With too many great things too list, I'll say this: Sidekick Kato will be included in my top ten of 97 with high regards. It's brilliant, moving indie rock that screams fuck me!

-Scott Presant



THE IMPOSSIBLE 5 IT'S ALL GOOD RED EYE RECORDS

I'm not sure if The Impossible 5 is a punk or ska or metal band in disguise. I think their confused too. It just doesn't work for me. One main problem is the lead vocalist who purposely cracks his voice randomly- which becomes very annoying as the album progresses- I mean progresses. Putting this band into the studio was a waste of good American dollars. Have some pride. Hey, nice guitar solos guys. But, it's not all good.

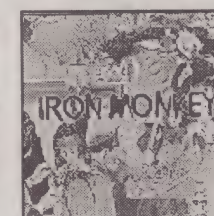
-Tomas Espri



THIS AREN'T TWO TONE VIA TOO HEP

This compilation offers 35 trax form just about every punk-ska band in the universe. That's a lot of punk-ska at one sitting! Or is it ska-punk? Whatever. Some highlights are from the following artists in order: The Bruce Lee Band....skip to track 11, Tinkle (cool song- sure sounds like Green Day though), Skif Dank, The Decapitonz (Too Hep's very own), Dr. Manette, The Skolars, The Impossible, Janitors Against Apartheid....skip about nine tracks, The Hippos, and Against All Authority. Unfortunately, some of the weaker tunes are from bands like Less Than Jake, HomeGrown and MU330. It's a damn shame how unoriginal some of these bands are when such a genre should be refreshing and unique.

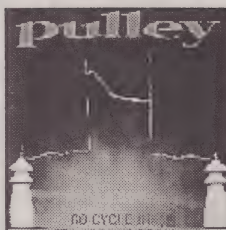
-Tomas Espri



IRON MONKEY S/T EACHAR RECORDS

Excuse me while I pass out from total boredom. This release from Iron Monkey is slow, monotonous, untalented death metal. It's a very amateurish version of Brutal Truth, the main difference being that Brutal Truth has creativity and these guys have absolutely no imagination. The vocals are very lamely howled and the music tries to be dark and heavy but comes across as pathetic and mundane. So save yourself some cash and instead buy some of the old Brutal Truth releases, to find death metal with a meaning rather than rehearsed babble on Lucifer.

-Jason Chittenden



**PULLEY
60 CYCLE HUM
EPITAPH RECORDS**

Okay, lets get the obvious out of the way. Pulley features members from Strung Out as well as ex-members from Ten Foot Pole and Scared Straight. I never really thought too much of Pulley, their debut CD was extremely generic and boring. However, on *60 Cycle Hum* their sophomore release, the four piece have developed their own brand of melodic punk. The driving force of Pulley's energy is the rhythm section which delivers as much speed and power as Strung Out (both Jason (bass) and Jordan (drums) are in Strung Out, what a coincidence!). The guitar has a melodic punk rock sound with a bit of old school punk and metal influence. The vocals are melodic and seem to have a relatively understandable tone, while the lyrics aren't too horribly innovative. To sum things up, fans of the old Ten Foot Pole should check out Pulley as should those who appreciate good melodic punk.

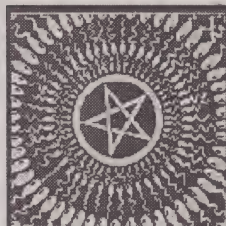
-Jason Chittenden



**MEGADETH
CRYPTIC WRITINGS
CAPITOL RECORDS**

You're probably thinking, "What the hell is this crap, a freaking Megadeth album review?" Yes, it's true, but it's also true that the latest Megadeth is pretty lame. It's metal with a rather slow tempo. Though some of the lyrics are creative the music is simply far below par. Megadeth gives twelve damn good reasons why metal is and should always stay dead. Perhaps, if you liked Metallica's *Load*, you could appreciate this mundane pop-metal. Or if you are still praying to your Lord of the Underworld that KNAC will make a comeback, your pathetic prayers have been answered: Megadeth's *Cryptic Writings* is here. In some slight way I actually respect Megadeth for still sticking with metal even though it's dead, unlike bands like Motley Crue and Metallica who now claim to be "alternative." Hell, even though Megadeth sucks they could have pulled a Goldfinger; cut their hair and learned some ska and punk riffs. If I had to chose I'd buy any Megadeth album over the glam rock painies in *Goldfinger* (it's the lesser of two evils).

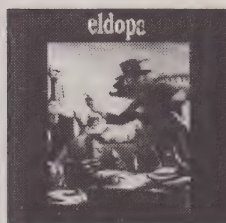
-Jason Chittenden



**TODAY IS THE DAY
TEMPLE OF THE MORNING STAR
RELAPSE RECORDS**

This is the first release for Today Is The Day on Relapse after releasing three full lengths for Amp. Rep. Records. T.I.T.D. probably is one of the most misunderstood and complex recording acts in music today. These Tennessee psychopaths combine vocals that sound like a tortured soul with heavy, distorted, and mind controlling riffs that make you want to kill yourself. Needless to say T.I.T.D. is not for everybody, but many will find themselves in a trance with everything. The closest comparison I can make to them is Merzbow combined with Unsane, or Zoni Geva. If you tell like you don't have anything to live for, these guys understand exactly how you feel.

-Kelly



**ELDOPA
1332
EAST BAY MENACE RECORDS**

Imagine taking Dead & Gone, Neurosis, a piece of Dystopia and throwing them in a blender. Mix it up and what you would end up with is eldopa. Yet another great release for East Bay Menace Records. eldopa manage to combine influences of all three mentioned bands and supply originality of their own. Well thought out song structures, and guitars that almost put you in a hypnotic state make this almost the soundtrack for a nightmare. While they list no vocalists in the credits, it sounds as if Dino from Dystopia supplied the throat for this release. All in all, a great full length from a band that you should definitely become familiar with in the future.

-Kelly



**GHOTI HOOK
BANANA MAN
TOOTH & NAIL RECORDS**

You know what's kind of funny, how the term Christian punk has become an accepted phrase. I mean is it not a total contradiction in terms? Anyway, Ghoti Hook is a Christian punk band and play punk with that good ole Fat Wreck Chords sound. They don't exactly do a whole lot more than that one style, and they don't really do the Fat sound that well anyway. The rhythm section is extremely predictable and meaningless. The guitar work screams I've been listening to NOFX and I'm trying to rip-off Eric Melvin. The vocals try to be melodic but just end up being annoying. The lyrics take a very poor stab at humor. Has Christian punk already become a dead scene? With albums like Banana Man I would have to say yes.

-Jason Chittenden

**V/A
SHIT GETS SMASHED
EAST BAY MENACE RECORDS**

With a total overabundance of punk rock comps coming out these days it's hard to know what to throw your money away on. If you want to just hand over your hard earned five dollars, buy one of those stupid Fat Wreck or Epitaph cheap-o-comps. But if you want to go home with a smile on your face, I would suggest picking up *Shit Gets Smashed*. This comp covers the complete spectrum of everything that is coming out of the Bay area. While eldopa, Apeface and Ojovovo give you the current style of what is going on today up north. Bands such as Mickey and the Big Mouths and Strychnine sound like a throw-back to the drunken days of the past. All together a comp that you should definitely check getting your hands on. Just remember kiddies: Quality comes before quantity.

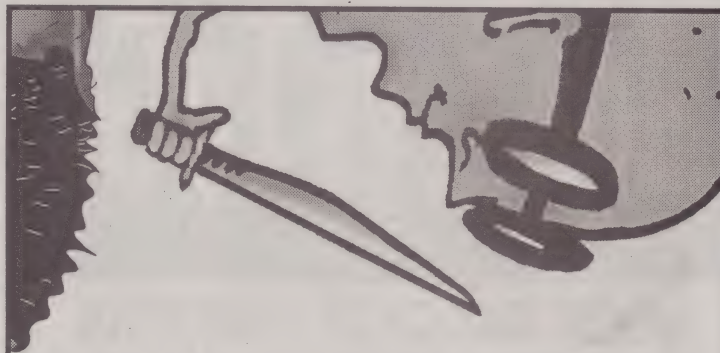
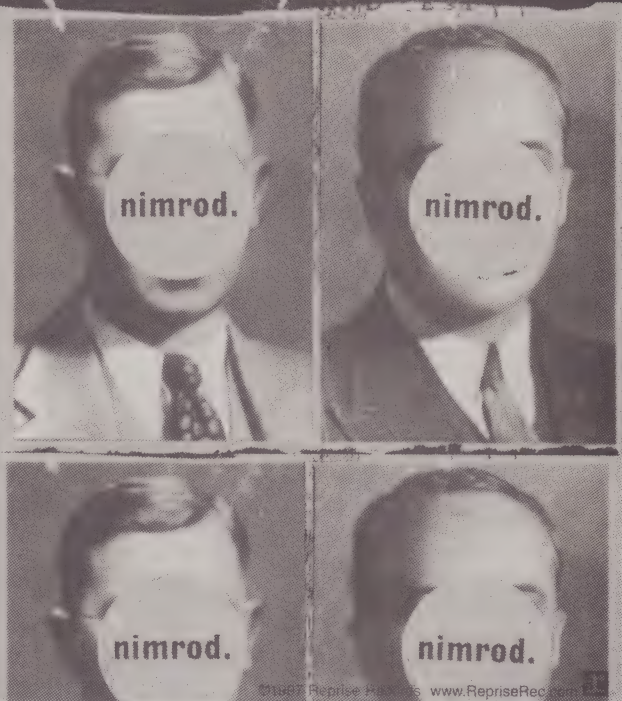
-Kelly

**CHRIST ON A CRUCH
SHIT EDGE AND OTHER SONGS FOR THE YOUNG AND SENTIMENTAL
NEW RED ARCHIVES**

For the record, COAC bassist Nate Mendells is now a Foo Fighter. For the real record, this compilation of COAC EPs and compilation cuts is an unmitigated blast of pig-hating, apathy-blasting, mediocrity-exposing punk ardor. The shaking snake-rattle and demon-mask of punk philosophy here are the work of modern-day furtively curative shamans. Of course, such pagan rituals no longer heal. So, I mark their honesty, note their messianic rebellion and give *Shit Edge* four and half verbal pipe bombs.

-TOM TERAWAY

Green Day



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THE EXCEPTIONS FIVE FINGER DISCOUNT JUMP UP SKA RECORDS

Yes, the Exceptions are another ska band, but a bit more of a much more enjoyable and original version of it. I greatly enjoyed the Exceptions third wave ska, which also has definite punk-metal influence. I especially liked "Mean Ole Malley" which incorporates elements of ska, punk, metal, reggae, and even gospel. Besides the music being cutting edge the vocals aren't too shabby either. The lyrics dissect various issues with a true experience to back them up. Ska may have become a rather lame scene with bands trying to imitate each other, but bands like the Exceptions help to keep ska a scene with creativity. In fact, this perhaps is one of the more thought out ska bands since One Eye Open. If you're a person whose just discovering ska - stay away from the mindlessness imitation ska of pathetic bands like the Assorted Jellybeans and Goldfinger, and check out the originality of the Exceptions' Five Finger Discount.

-Jason Chittenden



DEICIDE SERPENTS OF THE LIGHT ROADRUNNER RECORDS

Deicide is one of those bands who have helped death metal become a totally mindless genre of music. The only point that this album attempts to demonstrate is that God is the source of all evil; this shows that these rejects are as intelligent and creative as dog feces. The music itself is a really poor version of death metal, with virtually every song having the same tempo and stupid metal guitar work. My question is how could anyone buy into this stupid form of shock-rock? (I've often wondered the same thing about the fascination with Marilyn Manson.) This album maybe a true masterpiece to the average Beavis & Butthead freak, and if that is you, please do us all a favor and castrate yourself now; so you can't procreate and produce another mindless offspring such as yourself.

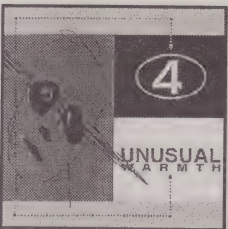
-Jason Chittenden



TEN YARD FIGHT BACK ON TRACK EQUAL VISION RECORDS

Boston's Ten Yard Fight is perhaps one of straight edge's most talked about bands who aren't on Victory, and for good reason. They play hardcore with a mix of a Minor Threat/Gorilla Biscuits old school hardcore mixed with a hint of new school hardcore. The lyrics talk about integrity, values, disgust for the tobacco industry, and straight edge pride. The guitar work of Chris Patterson brings creativity while the rhythm section of John LaCroix (bass) and Ben Chused (drums) delivers power to fuel Wrench Moreschi's verbal assault. Ten Yard Fight have delivered the goods once again with their second release, Back On Track is the next best thing to Gorilla Biscuit's getting back together.

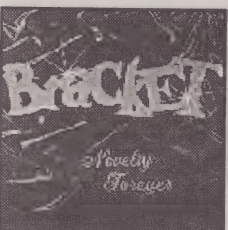
-Jason Chittenden



4 UNUSUAL WARMTH HEADHUNTER/CARGO MUSIC

I have had the privilege of seeing 4 a couple of times at Koo's. Each time I saw them they seemed like they had real possibilities but couldn't seem to get it together. 4's first LP leaves me with quite a different impression. The best way to describe them would be a cross breed between Stanford Prison Experiment, Smile, Quicksand and Fugazi. Not a bad culmination of sounds, but fortunately they fuse enough of their own style to enable 4 to have a unique style all of their own. Their brand of powerful post-hardcore is greatly fueled by the bass player, who uses his bass to create some very interesting bass lines. Costa Mesa's 4 should be checked out by all of those who are open to thought out and slightly unordinary music.

-Jason Chittenden



BRACKET NOVELTY FOREVER FAT WRECK CHORDS

This isn't your typical Fat band. Bracket are pop-punk with a refreshing sound. Some of the structuring songs could be described as Screeching Weasel and/or Green Day with a harder edge. There are slight hints of a NOFX sound but with more of a sense of creativity. Bracket is perhaps not for the average Fat Wreck fan but those who are searching for pop-punk with a refreshing twist. This is one of the bands that Fat Mike should have released on Honest Don's.

-Jason Chittenden

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**FREEDOM FIGHTERS
MY SCIENTIST FRIEND
AMPHETAMINE REPTILE**

I've never heard of this band, nor do I know where they are from [possibly the Midwest] but they defiantly fit into the Amphet. reptile category [I.E. loud, minimalist, angry, lofi, or just plain bizarre. These guys definitely rock. Reminds me a little of Jesus Lizard or even Than The Birthday Party] if anyone remembers that group] I Especially recommend this to anyone tired of listening to third generation ska or 90's formula punk.

-DIMM 1



**SHALLOW HIGH
FLYING KID STUFF
ZERO HOUR**

This G GR group group is definitely into vivid imagery and probably computer video games. Sounds something like The Cranberries or The Chameleons UK with Julie Shields handling the melodic vocals quite affectionately. Very good production on this, maybe a little to good at times. This is, not exactly my musical taste, but I'm sure this is good listening for hopeless romantics and happy loving couples during those special moments.

-DIMM 1



**THE EX PRESIDENTS
RAYGUN RECORDS**

With a female vocalist high school marching band horn section and jumping on the third wave ska bandwagon this Irvine group is well on the way to greater things to come, not because they are great, they have the current success formula that record company execs are after like flies on shit. This disc sounds pretty much the same song for song with the exception of 'Let's call the whole thing off' which in fact is an old Gershwin song anyways, need I say more. Kids, do yourself a favor, if you want to hear a real Ska band try listening to The Specials.

-DIMM 1



**THE ARTICLES
FLIP/REAL
MOON SKA RECORDS**

The Articles play a very traditional Ska style incorporating Jazz and Latin Rhumba into their mainly instrumental compositions. This is a contemporary ska group playing traditional ska and doing a fine job of it. Although this disc is a bit lengthy [about 71 minutes of music] it is in fact quite good listening. Definitely recommended to ska enthusiasts, especially the younger ones who might not know about it's origins.

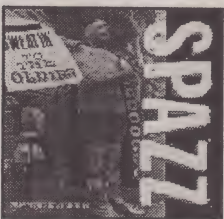
-DIMM 1



**SHIELD
VAMPIRE SONGS C.D.
DESPERATE FIGHT/VICTORY REC.**

This is a joke right? Lame, really lame. Imagine INTEGRITY mellowing out and trying to go progressive rock and this is what you'll get. Kind of reminds me of STYX or something, you guys should be embarrassed. And trying to use the vampire gimmick wins you no brownie points either. And that ballad, ugh! Weaker than SENSE-FIELD, if that's possible. Kick these guys out of Sweden.

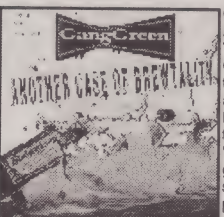
- Maynard Krebs



**SPAZZ
SWEATIN' TO THE OLDIES
SLAP A HAM REC.**

It's almost impossible to collect everything that these guys have put out, the numerous e.p.'s, split 7's, and comp. tracks, and they just keep on coming. So this release sets out to alleviate the task for all the late starters. 64 that's right, 64 tracks of the kung-fu masters of hardcore from all their out of print records and some live stuff too. Feel the power of the 15 second 'Uniform' to the 4:02 min. grind of 'Gnome Servant'. Bask in the glory of SPAZZ or be doomed, you have been warned.

- Maynard Krebs



**GANG GREEN
ANOTHER CASE OF BRUTALITY
TAANG! REC.**

Outstanding, a great comeback record. The men who helped create thrashcore, and later "drunk rock" have come back where they belong and offer a disc that stands up to their classic l.p. "Another wasted Night". It's good to hear punk rock like this cuz' they don't make it like this anymore. From the beginning the disc takes off into overdrive with "Eviction Party", into the foot stomping "Wash the Blood". A wall of guitars, great hooks and no metal prove that Chris and Walter are a songwriting team to be reckoned with. Taang! records should be proud to have put this out, as it ranks up there with their past classic releases. I have forgiven these guys for those lame metal discs and

- Maynard Krebs

**THE DINNER IS RUINED
[ELEVATOR MUSIC FOR NON CLAUSTROPHOBIC PEOPLE]
SONIC UNYON**

I really like the homemade style artwork packaging on this CD release from this Toronto Canada outfit. Highly experimental musical styling - maybe a cross between early Pink Flou, Floyd, Sid Barrett ERA era; early FA Fall or early Gang OF four of Four with a little jazz fusion in the mix. Good music to experiment with hallucinogenics or just relax and melt into the sofa to. Take a chance on this one look for it at your local record shop.

-DIMM 1

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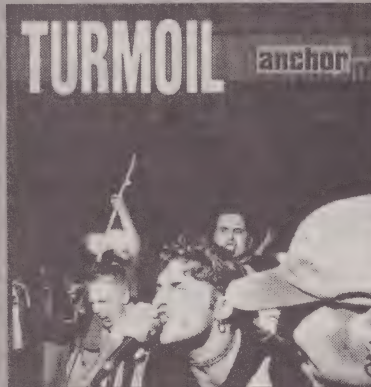
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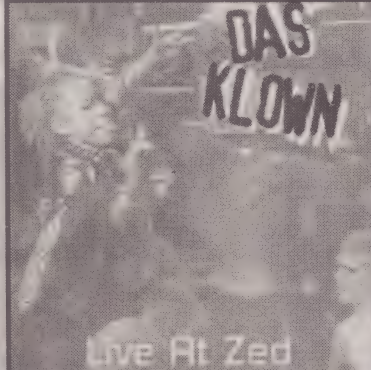
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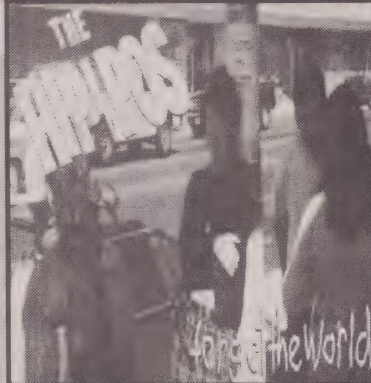
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THE HIPPOS "FORGET THE WORLD"

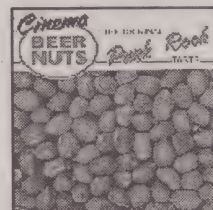


DEATH IN VEGAS DEAD ELVIS TIME BOMB/CONCRETE RECORDS

I need records like this in my collection for a number of reasons. If our lives are not unlike complicated, bizarre movies, then we need soundtracks to spice up the, well, ordinary moments. Like when your bored with the meaning of it all. Like the times when everything sounds too damn fast and too damned the same. Like the times when you have dozens of friends over, each more drunk than the next, and your trying hard to get them to listen to the importance of an early Joy Division recording with little or no luck. Okay, you give up and slap in a bit of Death In Vegas, a weird, funky collection of off beat electronic and dub tracks which work as ample background music before everyone breaks down and engages in oral sex. See how well that worked? Goodbye frustration, hello gratification.

In a sudden and diverse shift, Time Bomb brings us the well received Death In Vegas, which works as a multi-tracking mix of 12 tracks, none punk, none ska...just slow and tasty jams with reggae off beats or electronic blues treatment. The dub electronica version of The Specials Twist and Crawl is interesting while the well aired Dirt is worthy of from an ambient point of view for its Woodstock drops and danceable beat, but is probably not as good as the following track Recco. Rekkitt returns to a heavier hip hop beat with the typical electronica thrown in over it, but fuck it, we're dancing not analyzing it right? Lots of sonic space on this disc, which makes it right for all the wrong reasons. About the creepiest thing about Dead Elvis is the cd cover, but for background music, or you're a dj in need of cover back noise, you can't beat it. IF YOUR IN THE MOOD

-MEL TORMENT



CINEMA BEER NUTS V/A HOPELESS RECORDS

Similar to an all-star team, Hopeless definitely is on the ball featuring all the greats (Vandals, Less Than Jake, Ignite, Lunachicks, Strife, Voodoo Glow Skulls, etc.) on this mega-compilation. The uniquely wrapped cd (the shrinkwrap is a shiny tin foil beer nuts bag) is an excellent concept. I just hope Hopeless doesn't face a fat lawsuit over it! Buy this compilation if you're hungry for lotsa-tunes that will keep you craving more and more like them damn beer nuts. What the hell do they put in those things anyway? Final thought: How many comps has Ignite's, "Embrace" been on? Great song but jeez. I will conclude with a great quote for future Hopeless bios: I went nuts over this one!

-Tomas Espiri



ALAN THE LEPER GRAMPA'S BECOME A FUNGUS SOME AWFUL DISEASE

Perhaps the most peculiar disc I've yet slipped into the computer. That I've not yet been able to figure out the video and movie portions of this complex, delightful hybrid cd did not keep me from enjoying its weird, lo-fi metaphors. SuperNova even gets involved in some backing tracks. Lots of Eno-esque types of diddies, with a creepy cartoon type feel. You see, this dude, this weird dude Alan the Leper apparently blows into the future on the back of some sonic bumble bee, and runs afoul of the retro-Eisenhower dictatorship (Execute the Laws) that has been installed by 1999. Wait, there's more, and its all equally as cerebral, with accompanying cover art equally as engaging as the music: pop in the darkest, upbeat sense (Grumpy Man). Remember Snakefinger? Try the Grey Lady Byte...this is eclectic music in a Residents format. Everything in this package interested me from the sectioning of the cd (part I-Eisenhower, part II-Dancing With Sis On the Percipace, part III-Sowing Wild Oats, part IV-That Scab on Your Leg looks like a Fried Egg) to the GBF catalog. At time the mix drops through the lo-fi floorboards and detracts from cotton-gauze over the lens feel of this work (Man in the Park and most tracks 6-12), but this disc is too cool to be pulled down by my insistent, arrogant calls for a Remix and rerelease....Now! Call the dude with the chronic and burn an afternoon in Alan the Lepers world, and try not to freak to Alfredo Drive. RECOMMENDED

-MEL TORMENT



PURUSAM THE WAY OF THE DYING RACE VICTORY RECORDS

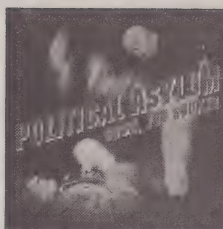
More thick, sonic metalesque straight edge from Victory with some interesting touches, like female backing vox thrown in over the rather anxious vocals. Hailing from Sweden, this is not Millencolin. A whole lot heavier and more to the rock side. Interesting from the standpoint that they break down traditional rock arrangements into dark, desperate pieces with crawling, driving chord changes. I especially dug not being able to decipher the lyrics on Christmas, Bloody Christmas (not being particularly fluent in Swedish). Still not enough stands out on this disc to make it really noteworthy. MAYBE

-MEL TORMENT

THE MERBABIES SELF TITLED JACKSON/RUBIO

The Merbabies play interesting indie rock whose influences span from Dinosaur Jr. (especially the vox) to the obscure surf influenced alter rock of the Urban Verbs (merry maker). This is a tasty offering in a true all rock sense, with loose acoustic guitars which slip gently into sonic send ups and easy discomfort. Some what of that barroom, uneasy Dinosaur Jr. country feel seeps through on tracks like Here We Go Again, and Long Distance. At times the disc gets too dam slow and looses me completely, but then gets noisy and interesting with the guitars (Walk with Me). Just like my opinion of Dinosaur Jr., I have to wade through too many, slow, self involved moody tracks to get to the real gems when the music has the energy to soar, and, at times it does here with the Merbabies. The gems are here (Sorry Again) but how is your patience? ALT ROCK FANS- MAYBE/J.MASCIS FANS- A MUST

-MEL TORMENT



**POLITICAL ASYLUM
ROCK, YOU SUCKER
BROKEN REKIDS RECORDS**

A best of album from this Scottish anarchist band. Initially I despised this album due to the fact that it seemed as though almost every track sounded identical, but after a few listens I discovered it wasn't all that bad. Political Asylum play old school punk with a slight hint of pop, gothic and metal. The guitars are extremely thought out, not a trait typically associated with old school punk. Many of Political Asylum's live tracks have a nice raw energy, but many of those same live tracks have a recording quality that could best be described as poor. Tracks that are high points of Rock, You Sucker are "Do They Care," "Solitary," and "Winter of Our Discontent." After an 11 year career Political

Asylum is no longer together. But with influences ranging from Government Issue to Suzanne Vega to Randy Rhoades to Bad Brains, is it any wonder?

-Jason Chittenden



**THE BIG SIX
WE THE BOYS WILL ROCK YA!
VINYL JAPAN UK LTD**

Makes me want to get up and swing in fact. I burned a hole in my carpet dancin' with my self. Cool ska cover of Blue Moon, I think my ways, if you don't get lost! These boys from England know how to put together a CD with a mix of ska, swing, and rockabilly music, perfect for all you retired skinheads changed rockabilly. Cover those old Oil tattoos and get some pin-up girls, hair grease, and creepers and this Big Six CD. They hit the Blue Cafe' on the last Sunday in Sept. and if they played anything like the CD, I could see the Owners of the Blue nailing the roof back on Monday mornin'. This disc is well worth \$10.99 at the local record store if they got it, and if this is your cup of

tea. I'm still dancin'. Twenty great dance tracks on this charmer.

-Pssst Chris

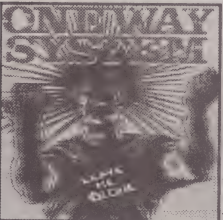


**KENNETH KEITH KALLENBACH
YEAH!
KUNG FU RECORDS**

Yeah this guy is in the Howard Stern(Monday-Friday 97.1 FM in LA/OC area some other station in San Diego & Las Vegas) Wack Pack, but forget about that, it's a great selling point 37 or so markets 25 billion listeners. Enough back to kkkkallenbach. Great lyrics about chicks, booze, beer, and sex. What else could you ask for? The picture on the front could sure scare you away from getting this to take home, but you bought Einstein's theory of relativity didn't you? And that guy makes me puke on an empty stomach. Kenneth is a genius with cool song writing techniques, good riffs, and great lyrics like "40 Ounce Quart To Go" and "You Better Down Them Beers You Been Nursin'". Plus many other great lines about girls and their bodies.

Thanks to the guys at Kung Fu for getting behind this one and bringin' us America's greatest musicians. I saw Maynard Krebs diggin' this one and he said "This is the punkest thing to come out this month". 15 songs of beer, booze, and degradation, so what are you waiting for? Buy one, shit get two: one for home and one for the car.

-Pssst Chris



**ONE WAY SYSTEM
LEAVE ME ALONE
CLEOPATRA RECORDS**

With only six songs and an interview on this charmer, I would wait for the re-release with their next six song charmer, and read the interview in the Control Fanzine April'97. If you can't live without this in your collection than get out and get it. It has an old school English hardcore feel to it, but others have done it before. I thought they were called GBH for some reason, but One Way System has much more of a metal sound than the pre mentioned band, lots of cheesy 80's metal fills like a bad RATT record. Songs seem very long, but I am nothing but an asshole who listens to CD's and writes about it. The disc contains 2 live tracks before the interview. The first should have ended 4 minutes before it hit the third break and end like they are Judas Priest with a clap/cheer track dubbed in. Sounds like nobody showed up at the show which is what you should do on the release date, fuck it stay home and wait for something else to come out. The interview sucks unless you are from the UK. It's hard to understand and lots of slang from the UK. Leave this one on the other side of the Atlantic.

-Pssst Chris



**MAN OR ASTRO-MAN
MADE FROM TECHNETIUM
TOUCH AND GO RECORDS**

Cool computer simulated voice to start out with to hook my attention. This is my first time hearing Man or Astro-man, I'm sorry I waited so long. I think they have a late 80's, early 90's DC sound only thing missing lots of stop starts. But who needs them? Hearing this makes me think Fugazi played a big part of these boys early years and still does. I definitely suggest if you haven't listened to these boys than don't delay, rob other kids of their lunch money, steal tips at the local Denny's, Coco's, Carros, and Bob's Big Boy and hit up the CD store. Hell don't go through all that trouble rip it off from Tower records, the band gets paid anyway. The only thing I could say is the songs get a little boring, and seem on the long side, unlike my attention span. I

think after prolonged exposure I could like this one just like anything else I'm around for a long time. Definitely a keeper.

-Pssst Chris



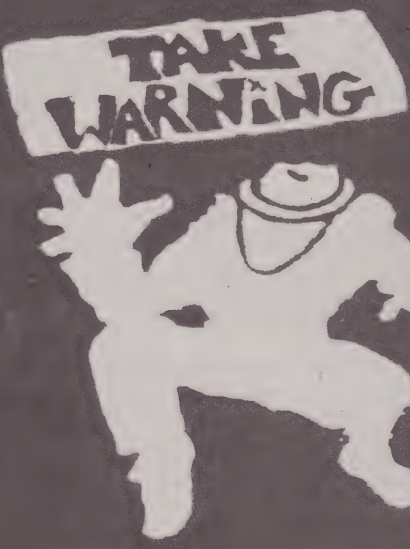
**G-SPOT
PSYCHO LUNA
IMMUNE RECORDS**

G-Spot hails from the lovely land of San Diego. This CD is not too original to be bluntly honest, but G-Spot gets Brownie points for trying. The horns are clean but there are no horn lines that stick in your mind and make you think "Hey! I like this! Who is it again?" (You know what I'm talking about, when you get a good horn line stuck in your head.) The rhythm section is composed of your average rhythm instruments (guitar, bass, and drums) but little bit better than average they are, especially since there isn't much to ska. It would appear like they know how to play their instruments. The vocals are almost identical to those of Buck-O-Nine. (Must be that San Diego connection. You think?) The vocals aren't very good, though. There

are good songs to be found on this disc you thought I didn't like it huh? Songs that are neat are "Rocket Man", "Psycho Luna", "Organ Man" (featuring a dope organ solo), and "3,000 Miles Away".

- J. Daniels

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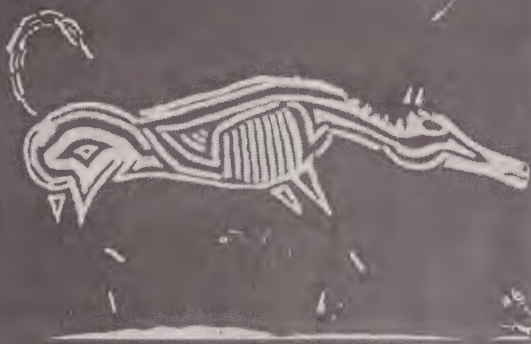
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THE REAL SWINGER

THE REAL SWINGER
REAL SWINGER
V.M.L RECORDS

If you think you can swing to this you better think again. The sound of the recordings in a Doc Martins box really turns me on. And so does a shitty "warm up" song as a first track. Warm Up before the red lights on and tapes roll in. I think I fell asleep and wake up in the middle of the second cut. More "Import Punk." Support a local band before these guys. The middle of the CD sucks to a slow and drags out. The hi energy songs seem to be at the beginning of what would be the A and B side of a vinyl disc, which it looks like these guys already put in their home Italy. Some of the songs sound almost like they are the same only with different lyrics and with that going on - I think too much wine was consumed during recordings or practice sessions or maybe just tone deaf musicians are behind this one. The only song I could say I really liked was the last one "Real Swinger" oh did I mention that the real swingers are from Italy. If they have any mob connections, I lied and I loved every bit of this CD, but for some strange reason, I doubt it. This CD sucks.

-Pssst Chris



THE NO-TALENTS
S/T
BROKEN REKIDS

Before I listen to this CD, I looked over the coversheet and front cover of the CD. 2 chicks in the band, that's cool. That's never been done before, right? Right off the bat, cleaning your ears before mixing is important. This is 1997, not the late 70's or early 80's. Just because they are French boycott, this like the Blubonic plague all's the French send is trash. Look at the French fries, they make you fat, and all tastes the same. I think the mix could bring out the vocals more, they seem to get lost in the mix, but who cares? The lyrics are sort of lacking anyway. Maybe they should have stuck to a European release and in the French language. The songs would be more well thought up, and I couldn't understand them anyway. Even though they do a couple in French, I think I like those a lot more because I can't understand them. I'll ask frenchy to translate them after I've eaten some snails. Don't waste a dime on this shit, they even seem to fuck up Black Flag's "Wasted". Shame on The No-Talents. Have no motivation and don't look for this.

-Pssst Chris



THE MOOG COOKBOOK
YE OLDE SPACE BAND
RESTLESS RECORDS

This is the second collection of guitar-driven mega hits arranged for and played on synthesizers by the Roger Joseph Manning, Jr. And Brian Kehew (officially known as Meco Eno and Uli Nomi). Their first CD covered contemporary alternative hits; this CD covers ten classic rock. Manning and Kehew use vintage Moog synthesizers to whittle these giants of arean rock down to size, and they have lots of fun doing it. Do you have to be a music weenie to enjoy what they do? No, but familiarity with the original songs does help make the outing more interesting and humorous. Every song on Ye Olde Space Band is a trip, but my favorites are "Sweet Home Alabama", "More Than a Feeling", and "Whole Lotta Love". The last is by far the best, because, let's face it, no matter how nasty and appealing the riff is, the lyrics are supremely silly. Maybe that's why the lyric-less Moog version, while playful, still seems respectful enough of the original to retain some of its Zep heaviness. If you don't get it for yourself, buy it for mom or dad; they'll have a shitload of fun with it.

-empty

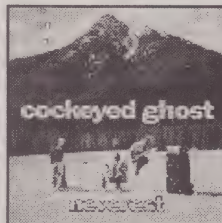


EVA TROUT
S/T
INTERSCOPE RECORDS

This is not a punk record in any way, shape or form, so you can stop reading if that's all you're interested in. If I had to choose a label, I'd call Eva Trout a folk rock band, but in the same way that Fleetwood Mac was a folk rock band. There's a shared precision in the way the songs are played, an attention to detail and a smoothness that is definitely lacking in alternative music of late. Singer Bek Jean Stewart's vocals are strong and clear, reminiscent of both Stevie Nicks and Chrissie Hynde (in the latter's more mellow songs). The cryptic, disjointed lyrics sing much better than they read. Mandolin, Celtic harp, harmonica and accordion add resonance to the material. Exceptional songs are "Beautiful South", "Soup Kitchen" and "You're Wonderful".

Recommended.

-empty



COCKEYED GHOST
NEVEREST
BIG DEAL RECORDS

The last time I reviewed a CD by Cockeyed Ghost, I thought the band reminded me a lot of Elvis Costello. This time around, I'm hearing Weezer. Now I like Weezer, especially the harmonies and pop savvy. I mean we're talking songs that make you feel really happy and energized, that are tight and well-crafted. All these attributes definitely apply to Cockeyed Ghost, with maybe a little Beach Boys thrown in. Neverest is just the thing to throw on the CD player on the way to work on a Monday morning; it'll wake you up and make you feel good.

-empty



OJOROJO
CAN YOU KEEP YOUR SANITY

I tried to keep my sanity but how the hell did I get this CD. Well because of the artwork I expected to like this or find it somewhat interesting. Just goes to show you, can't judge a CD by its cover. Dark, death, doom and gloom, and that was just the first track. Vocals were nothing more than a guttural growl, a tracheotomy gone bad. I'm sure if I were into unmitigated noise I would have loved this. I recommend this to people I hate.

-Mondo



**R.L. BURNSIDE
MR. WIZARD C.D.
FAT POSSUM/EPITAPH**

A big slab of Mississippi pork fat swamp blues from the wizard man. Big sloppy guitars riding on top of thick grooves of repetition down and dirty. Some assistance is given by the Blues Explosion but is not necessary, R.L. can carry his own and can deliver the blues that is as raw and bouncy like a black girls booty. Some serious voodoo going down on this wicked platter.

- Maynard Krebs



**LOLLIPOP
SUCKED IN, BLOWN OUT C.D.
AMPHETAMINE REPTILE REC.**

Amped up primal rawk and roll that screams and wails with severe Pussy Galore influence and a dash of Zen Guerrilla. Sure to induce barroom fights, or just annoy your neighbors, scream along with 'Strap on Tool Girls', 'Makin' it Wider' and 'Mexican Overdrive'. I got a rush listening to this that was better than crystal and didn't keep me up all night. The bassist looks like she could kick most guys asses, and that's a good thing.

- Maynard Krebs

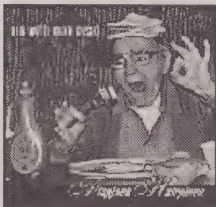


**FUNHOLE
SELF TITLED
ONE NIGHT FLING RECORDS**

Wow. Quite the surprise genre buster from locals Funhole. Wrapped in outstanding packaging with lots to look and to read into. Not punk rock, but pretty damn raw with plenty of energetic send ups. Not pop because its filled with lots of mood and brooding. Small blasts of saxophone recall a Psychedelic Furs vibe for me, reinforced with the rough, suitably strained vocals of Hele, and the somber guitars of Skot and Fred. I'd give you last names, but anonymity is apparently part of the gig.

For a debut cd, this self titled effort has plenty of well thought out production values, opening up with Endless Sea, a brooding rocker with a great hook and enough drive to keep me interested. The mix keeps the sound alive even when on the slower numbers. Sleepy Headed girl gets me with its Psych Furs melodic sadness. Or is that just me? The energy picks up again with Doll Hut Slut, showing that such raucous songwriting is no fluke with Look At You. At times, the moodiness drags or just plain gets acoustic (Saying Goodbye, Pathetic Little Freak), but just try and resist the bittersweet hooks of Genevieve or the raw power pop of The Devil That I Once Knew. Funhole plays OC power pop, but with a sad, classic american feel you can relate to. Nothing tremendously deep lyrically, but emotionally there's with plenty to chew on. And just when you've decided not to like a song they hit you with a bass hook, a lead and a chord change, or that sweet fucking saxophone (The More Things Change, Smyrna, De). This is a solid top to bottom effort, and your music collection needs the diversity. **RECOMMENDED.**

-MEL TORMENT



**KID WITH MAN HEAD
FLAPJACK HAIRPIECE
ONEFOOT RECORDS**

If you count the ultra cool hidden track, fifteen tracks of decent melodic punk from the New Jersey based Kid with Man Head. A hilarious cover to go with a humorous name belies a relatively sincere effort. Flapjack Hairpiece features good songwriting and good arrangements which are familiar without being formula. Hints of All or Descendants, but only a hints. Good punk energy without a token rapid fire drum beat, rather percussion which changes up in sync with grating rolling bass. Opens with a smooth aggressive number "You and Me" and paces itself from there. "Tidal Wave" has a pop feel with cool-backing guitar riffs

that never loses its great melodic energy. If Kid with Man Head has done anything one single thing right here, it would have to be infusing the songs on Flapjack Hairpiece with enough sonic diversity to give this effort sufficient texture. Good vocal changes with enough feeling to matter ("Flake, Mr. Suck"). The cover of Hotel California is especially good, bringing back long lost tears to my sentimental eyes. Plenty of melody, pacing and even emotion in a way that carves a listenable place in a crowded arena. **RECOMMENDED.**

-MEL TORMENT

**ELEVATOR TO HELL
EERIECONSILIATION
SUB' POP RECORDS**

Post-grunge psychedelic blues from former members of Eric's Trip. Take this trip, through, and visit the snapping eyeteeth of the "bad thought" constellation, source of the screenable nightmares for blacklight posters. It's great irony to find Elevator to Hell can take you higher. Music slow and loose but hard on the lo-fi, trippy cool.

-TOM TERAWAY

**SWEET DIESEL
WRONGVILLE
VELVET/GYPSY**

This is the absolute, drop dead shit. And I'm serious this time. Fifteen tracks of raw, driving rock drenched in emotion and aggravated thought that is so good it makes me sick. Since Scott lost the liner notes to Wrongville, I know absolutely nothing about this band, except they suddenly vault into my favorite top ten list. They do an anti-California song (California Lays in Ruins) which scores big points on content, if not for its dead on assassination of our fair homeland on the apparent grounds that they are right coast and we, are from the left ("don't you know the end is coming....don't you know you saw the setting sun....STRIKE"). Who the fuck needs a reason anyway? That this is another great East Coast band only aggravates me further.

Sweet Diesel is has a raw guitar, driven feel with sudden lurching moments giving rise to classic guitar chorus sendups, or just sonic riffing. Drum fills roll and thunder, and there is a ceiling of cymbals and breaks. Not unlike Stanford Prison Experiment meets Electric Frankenstein with just a touch of Drive Like Jehu (vox on Note to Myself). Just when your thinking raw EF punk (vox especially) they break it down into sonic pieces which lurch and sway without ever losing the aggression (Down Again, Unconstable, Puppet). Fifteen solid tracks, and only one clocks in at over three minutes. Sweet Diesel packs more into a 2:50 track than most bands can muster in a cd. Wrongville has pace, drive and a tension which never lets up without becoming boring or repetitious. I can't get enough of this. **HIGHEST RECOMMENDATION**

-MEL TORMENT

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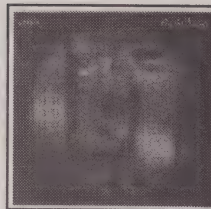
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CRISIS THE HOLLOWING METAL BLADE RECORDS

The previous Crisis, *Dethshed Extermination*, did not register in my radar. But, *The Hollowing* phosphoresces brightly. The distorted rock guitar and vocal rhythms probably would equate to some bland and punchy by any one else, but Karyn Crisis' reckless vocals make the material captivating. She leaps the steep cliffs, going from a breathy seduction to a fang bearing range in just a few bars. This cannot be good for her pipes, but it makes Karyn queen of the metal femmes for this year, in my book. She even has the bushy eyebrows and peevish expression I find so engaging in Helen Bonham Carter. The long dreads are a plus, too. Hey, I'm getting away from the music here, right? Sure, but now that she has our attention, let's have her work with material that shows the same range of emotion with more cleverness and less challenging song structure and her and her albums will be best of something for more than a year. Over ten people were involved in the recording of this album, which I bequeath four shots of whiskey, honey and lemon juice too.

-TOM TERAWAY

VARIOUS ARTISTS BLACKENED: THE BLACK METAL COMPILATION VOLUME 1 & 2 DEATH RECORDS

I started listing to black/satanic metal with Bathory (the Paul McCartney of the genre) back in the mid-80's. I was into Venom too. I still have those albums and dig them, once a year ago, here are two 2-CD volumes documenting the current state of the art. It's extreme, harsh and a challenge for me to get through. But, it is undoubtedly the blackest and most diabolic of what's out there on there on the dark, dark, dark fringes of metal. All the mainstays are represented, among them; Emperor, Impaled Nazarine (I hear live they drip with gore), Dark Funeral, Samael, Warlust, Hecate Enthroned, Destroyer 666 and more. OK kids, jut don't hurt any puppies.

-TOM TERAWAY

SIX FEET UNDER WARPATH METAL BLADE RECORDS

Wow, imagine that, finally something that fits the Celtic Frost shaped hole in my life is Six Feet Under. No, I know that Chris Barnes of Cannibal Corpse on vocals and he's no Tom Warrior. Still, the emperor's return is happening right behind him. While, Barnes is still a cookie monster for delivery, he is articulating much more these days. So, I can understand what he's saying. If I had any doubt, the lyrics are printed. Some examples are "Hacking eyes right from your face" and "I climax as I murder." There is no getting around it, this stuff is pretty violent. Oh well, it is sublime poetry compared to Cannibal Corpse. The writing has much more depth to it. And, from what I have songwriters Barnes and guitarist Allen West (Obituary?) fit the race and age makeup of people that disfigure faces in a murder. Also, the Manson Family confessions were spotted with the orgasmic pleasures of killing. So, they might not be all that far from the truth. But, how do they know? Whatever. There is not much of that to get passed, if you need to. And, if you do or can, this is an album and evidence of potential and direction of death metal. Warpath earns five "nauseating screams."

-TOM TERAWAY

Split seven inches:

THE TOASTERS "The Stage" b/w FISHBONE "Crazy Bald Heads" & LAUREL AITKEN with FREEDOM "Rudy Girl" b/w ERNEST RANGLIN with JUMP WITH JOEY
ISLAND RECORDS

These are promo-only limited-edition seven-inches released in conjunction with Island Records' Ska Island compilation. The artwork coincides exactly with Island label artwork circa 1962. All artists also back up their styles to something approximating themselves in Jamaica circa 1962.

-TOM TERAWAY

78 RPMs (cassette demo) DILL RECORDS

This three song sampler from a new ska act featuring former members of Skankin' Pickle and Rudiments. This high-energy, jump-ska to get all sweaty in you nice suit.

-TOM TERAWAY

WESLEY WILLIS MR. MAGOO GOES TO JAIL VOL. 3 TYPHOID MARY RECORDS

Here, Wesley Willis rants sans band. A remarkably undiversified synth beat accompanies nearly two-dozen songs on about half as many formulae. Just before every canned flourish, Willis vents with "Rock over London/Rock on Chicago" followed by the punchline to a radio or TV commercial. Wesley has some major themes; bands (Mr. Bungle, Scissor Girls), female objects of adoration (first and last name for guaranteed fame to the known and unknown), comic-book characters (Spiderman, Birdman), radio stations, fellation and urban crime ("I Jacked Your Car," "He Killed a Policeman"). Wesley has found a paradise for his schizophrenic personality in the rock dream. It is fascinating how he intuitively links advertising jingles and superheroes into this. Wesley wants his words to be as potent as a national ad campaign and he wants to be mystic as a cartoon. Classic, obscene and honestly deluded.

-TOM TERAWAY

DOWNSPEED SWING IS HELL BLACK PUMPKIN RECORDS

In the first few lines of this album convicted and executed John Wayne Gacy is praised. The Green River Killer, the Zodiac Killer and get their props from Downspeed. The way fuzzed out guitars and faux-Danzig voice will not get much interest musically, but the content appeals to the morbid. An occasional splash of retro vermouth and "swing" in the title seems justified, by a stretch. The Misfits even offered frontman Matthew Payne the microphone for a permanent spot. Personally, I think he should have taken it. But if you like to hear sociopaths glorified in any song, this album is for you.

-TOM TERAWAY

DAVID BRYNE FEELINGS LUAKA BOP/WARNER RECORDS

Bryne brings in a cadre of cooks and, by far, the pot is not spoiled. Helping out is Morcheeba, Devo, The Black Cat Orchestra and more. All creative effort directed toward the fact that every song is written or co-written by David Bryne. The result is lyrically and stylistically Bryne and deviously different from track to track. A true modern pop album. The true success in *Feelings* is that it never loses sight of its quirky Bryne-pop vision while embracing the wide vocabulary of the new portable studio. Five arm-chops because it does not stop making sense.

-TOM TERAWAY

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**HOT STOVE JIMMY
SALUTE
JUMP UP! SKA**

Fronting this 10-piece unit is a fine horn section playing and sounding like an orchestra. Believe me, that is a complement. Hot Stoves' lyrics seem very personal touching on serious themes rather than singing about unimportant "new ska" topics like getting chicks, food products, dairy products, and love with extraterrestrial beings. Nope, this band don't do dat. They are more traditional than my grandparents and unique as the triple mole formation located on my ankle. Favorite track: "Schoolclothes" Biggest gripe: Too many lyrical cliches (ie. windows, doors open, pictures). A best buy.

-Tomas Espri

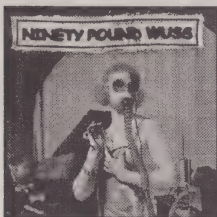


**THE PIETASTERS
WILLIS
HELLCAT RECORDS**

I was anticipating your basic traditional ska from this DC seven piece, but much to my surprise the Pietasters are quite original. They are an intriguing combination of ska, rhythm n' blues, soul, reggae, rock, jazz, punk and enough pop sensibilities to make the culmination work. I enjoyed Willis but as I was listen to the CD I found that although the Pietasters are creative at times their sound reminded me of the Jackson 5 (which isn't necessarily a bad thing). The lyrics are very witty and the vocals have a heartfelt tone. The use of the organs, pianos and the brass section gives the album a round and complete sound. If you are going to buy this album for "New Breed" (featured on

the Give 'Em the Boot comp) you'll find a slightly more funky and powerful version of the song. So all in all, the Pietaster's Willis is a pretty good album but it may not be for the typical ska wanna be.

-Jason Chittenden



**NINETY POUND WUSS
WHEN THE MEAGER DIE OF SELF INTEREST
TOOTH & NAIL RECORDS**

When I first got this CD I assumed that it was going to be something totally predictable. I couldn't have been anymore wrong. Ninety Pound Wuss actually experiment with different sounds and various speeds to create one of this years most intriguing albums. Ninety Pound Wuss have abandoned the safety of simple old school punk, which they featured on their debut album. When The Meager Die... features almost every style of music imaginable, in the time span of one song! I'm not sure whether I love this album to death or if I'm completely baffled by its complexity. Ninety Pound Wuss' drummer is perhaps the fastest drummer that I've ever heard. Some parts of this album remind me

of Bad Brains, due to the experimental nature of this release. I have a feeling that this album is going to be one of Tooth & Nail's worst sellers of all time, but it is without a doubt the label's most adventurous releases. If you're looking for another MXPX clone band you won't find it in Ninety Pound Wuss, what you'll find is perhaps one of the most punk bands in the last ten years.

-Jason Chittenden



**MEPHISKAPHELES
MAXIMUM PERVERSION
MOON SKA RECORDS**

After the successful and innovative God Bless Satan, the masters of satanic ska have returned. Perhaps their latest release Maximum Perversion isn't as catchy as their last release but nonetheless it's pretty damn good. Mephiskapheles remind me of the kind of elevator music that one would here as they are going to hell; very disturbing but yet very smooth. The music is two tone ska with actual talent and a nice mixture of various influences. As much as I like the Mephiskapheles, at times I found that their version of ska became kind of redundant, but it's still better than a majority of ska bands. In conclusion, if you're a true worshipper of Satan or a true ska freak,

check out the Mephiskapheles' Maximum Perversion.

-Jason Chittenden



**PEZZ
ONE LAST LOOK...
BYO RECORDS**

This is exactly the kind of album that the pop-punk underground needed, an album with thought, diversity and intelligence. Pezz is a four piece hailing from Memphis. They are in the same vein as early Jawbreaker, but with a more smooth and flowing sound. The vocals and lyrics are collectively handled by Marvin Stockwell, Ceylon Mooney and Joey Mullinix, which truly sets Pezz apart with a varying sound and emotion in each song. The lyrics are poignant with their honesty and poetic nature. The music itself also dominates Pezz's creativity with its raw punk and true skill. I can't honestly say that any album has struck such an innovative chord since Jawbreaker or Fugazi. One Last Look... is perhaps the best release by BYO to date

(and BYO has released many fine albums). So in other words Pezz's One Last Look... gives the underground punk community something that it has been without for sometime: creativity and diversity.

-Jason Chittenden



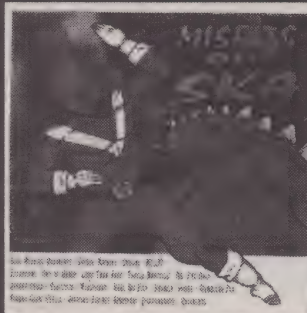
**WARZONE
FIGHT FOR JUSTICE
VICTORY RECORDS**

This is without a doubt Warzone's finest release, with a solid mixture of old school punk, Oi, and East Coast hardcore. This is definitely not new school hardcore but rather old school hardcore '88 style. The vocals of Raybeez are the backbone for Warzone with straight to the point anthems of unity, peace, and open-mindedness. The rhythm section is what drives the music of Warzone with both speed and true skill. The guitar work of Jsin is a nice mixture of both punk and hardcore styles with some nice metal-like distortion. Produced by Victory owner Tony Brummel, Fight For Justice brings back the fire that originally fueled their debut Victory release, Old School To New. However

this album is bitter sweet, for Raybeez recently passed away and so did a part of the NYHC movement.

-Jason Chittenden

Asian man releases on Sale at the DR. STRANGE RECORDS STORE



**VIA
MISFITS OF SKA**



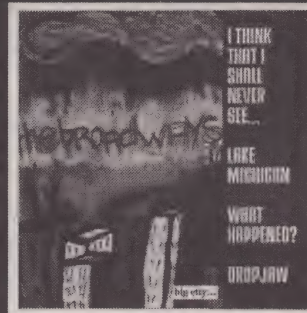
**TUESDAY
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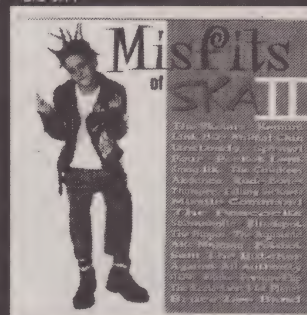
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J.R.'s PUNK ROCK HIT PARADE!

Greetings, Earth people! Welcome to my new format. I have noticed that the old format was a real waste of space, and that if I'm going to have my own page in this publication, it would be wise to make the most of it. I know it's not very creative, but creativity is not my goal. My goal is to review music. Since it has come to my attention that certain individuals believe that I'm some kind of angry mohican who hates all new music and only listens to '77 punk (Ok, I like angry mohicans a lot. They are cool. However, assuming I was an angry mohican, then I would listen to '82 punk, not '77 punk, right? Mohawks were not a part of punk fashion until the 80's. '77= skinny ties and safety pins; '82= mohawks and bristles. You will be quizzed on this material at the end of class!), let's briefly clarify the type of music I wish to review in this column. When I talk about *roots* punk rock, I'm not talking about only bands who play pure '77 punk or pure oil or '82 punk down to the last detail; I'm talking about bands who capture the energy, spirit, and attitude of punk rock the way it was meant to be in the first place. I do admit to having a soft spot in my heart for bands like the U.S. Bombs, Swingin' Utters, The Stitches, and others who *could* have been around 20 years ago. But a band doesn't have to sound like the Sex Pistols or Stiff Little Fingers or Dead Boys to be cool. As long as a band has passion, power, spirit, and the musical energy that can be traced back to '77 punk, that's all I'm really looking for. I hate those horrible generic, overproduced, polished, no-attitude rock star wanna-be "punk" bands floating around trying to cash in on punk rock. If that makes me an "angry" person, so be it! Now let's get on with the show! First up this month I've got something that absolutely

took my head off on the first listen, a stunning debut LP from the **Prostitutes**, "Can't Teach The Kids Responsibility". You may have heard the hype about this band over the last year. They kicked out a very solid debut 7" on Pelado Records last year that drew comparisons to the likes of the Stitches, Pagans, Humpers, Blanks 77, and with good reason. As good as that record was, the full-length format is a much better fit for this band. The Prostitutes play very short, concise, urgent punk rock songs, so a 3-minute single wasn't nearly enough for me. On the LP, you get 14 songs of non-stop, in-your-face punk rock, which is the perfect dosage of this band's sound for the eager punk rock listeners that you all are. This band has a classic sound, and they totally lived up to all the hype by delivering the goods. They play ferocious snotty punk rock over a inescapable, catchy rocknroll backbeat, and a great singer shouts it out like few others can. Musically, it's American-style '77 a la The Humpers, and vocally it's snotty, no-future, anti-social, attitude-filled punk rock that really has me thinking about killer early 80's call punk. Songs like "Fucked Up In The U.S.A." and "I'm Tired" sound like they could easily have appeared on "Decline Of Western Civilization" or "Repo Man" soundtracks! Just look at the song titles- "No Good", "Suburban Trash", "Anti Society", "Derelict/Degenerate"; it's obvious then what these guys are all about! They've got the kind of attitude and fury that is all too rare these days, but that is only half the equation- the other half is their ability to write good material that is compelling to the listener. This baby rocks from start to finish. It can be yours if you send \$8 to Pelado Records, 521 W. Wilson, #B202, Costa Mesa, CA

92627....Now let's head overseas for two big punk rock winners from Germany! Every street punk fan in the world is probably familiar with

Oxymoron. Oxymoron is one of THE most admired Oi! bands in existence, and a listen to their latest, "The Pack Is Back" will tell you why. They play quality street punk in the tradition of The Business, Angelic Upstarts, Cocksparrer, etc., but they do so with a power and intensity that appeals to the current generation of young punks and skins. The new CD/LP, on Knockout Records, is being distributed in the U.S. by Cargo Records, so you won't have to save up your lunch money for a month just to buy it. The first three songs are so great that I thought this CD was going to be another "Shock Troops" or something! "Get A Gun," "Down The Drain", and "Razor's Blade" represent everything I love about street punk- catchy tunes, rocking guitars, and rambunctious, enthusiastic sing-along choruses! Yeah! The rest of the LP doesn't quite keep pace, but it's still good, with the slower "Obscene Army" being a strong track and the concluding song "Weirdoz"

being a great finisher. Also from Germany come the **Gee Strings**, who have a very fine self-titled CD on High Society Records. The Gee Strings appeal to me because they seem to be in the same mold as the Avengers- catchy aggressive punk with a strong female vocalist whose voice dominates the sound. A more recent comparison would be the Goops, another band I love. If you don't like Ingi's heavy accent, remember that she probably doesn't like yours, either. Most of the 12 songs are fast-paced rockers like "Let It Bleep!" or "Here We Go!", but my favorite is the slower "I'm A Chick", which is amazing. If you're interested in picking up this CD or some other High Society titles, send a stamp to Pelado Records for a catalog. Pelado distributes a lot of cool import punk stuff that you might not be able to

find elsewhere....Last month, I talked about that awesome One Man Army EP on TKO, and I want to rave about another TKO title this month-

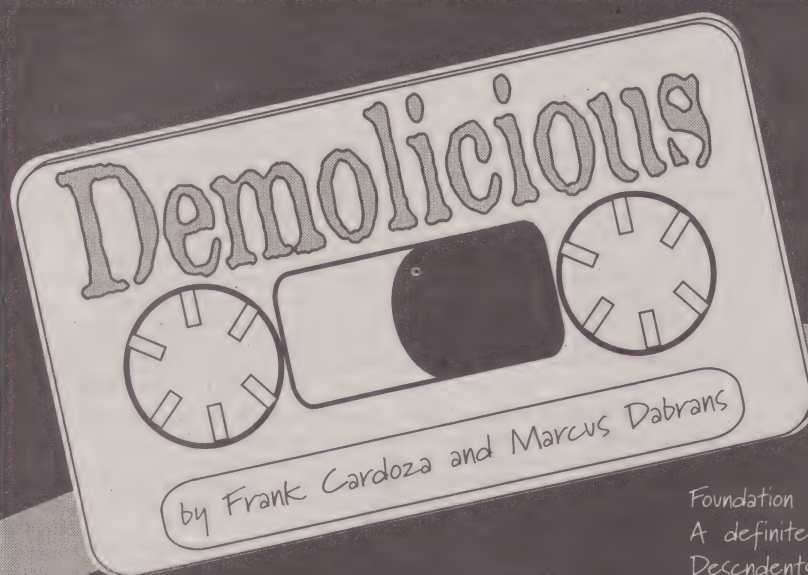
The Forgotten. TKO is really emerging as a great label specializing in quality catchy street punk. The Forgotten play super catchy, hard-edged street punk with some heavy duty '77 influences. I've read a couple reviews likening them to The Clash, so you know it's got to be good(The Clash is the best band ever). The band's "Class Separation" EP kicks off with a powerful title track that is pretty Clash-esque, but the rest of the tunes are more street punk than '77, especially those two Partisans-like rockers on the flip. This just rocks! Get it by sending \$4 to TKO Records, 4104 24th street, San Francisco, CA 94114....I got some cool promo this month. The coolest

item was a split 7" featuring two fine Northern California bands, the **Odd Numbers** and **Clay Wheels**. The Odd Numbers have been one of the most amazing bands in the world for a few years, cranking out totally great '77 mod punk in the Jam/Who vein (two more of my all-time faves, so you can't go wrong with those influences). Their tune, "Criss Crossing", is one of the better songs from their latest album, "A Guide To Modern Living". On the other side is Clay Wheels, featuring Ray Stevens II from Los Olvidados. They really rocked me- the first song is a great power pop tune. I love hearing bands play pop songs that have more in common with The Nerves or Dickies or Romantics than they do with Screeching Weasel or The Queers. Great stuff. The other tune is a killer surf intro. This record is

on a Swedish label, Freak Scene, but it's worth getting if you see it anywhere. I also got that **Space Cookie** CD comp, "Your CD Collection Still Sucks" that was reviewed in this zine a couple months ago. I liked these guys because they play it fast and melodic, but with true punk rock energy and power. In other words, it's more like Rhythm Collision than it is like Face To Face or Blink-182. A couple songs like "Concubine" and "Dreamtime" are almost Husker Du-esque. Space Cookie has that cool fast drumming and relentless energy. They must be a riot live! It's very 80's skate punk-ish in style and spirit. The CD compiles three Space Cookie 7"s and a couple of new tracks. For info, write Reservation Records, PO Box 7374, Athens, GA 30604....Finally, I got a tape from Venice Beach's **Front Side Grind**. They play real "extreme" skate punk/HC (as opposed to most of the bands on the "Warped Tour" who are about as "extreme" as the Spice Girls) that is fast and heavy and very much based in old school 80's skate culture. Lots of testosterone and cool fast drumming. If you're intrigued, drop them a line at PO Box 344, Venice, CA 90294-0034.

Ok, that's my installment for this month. If you've got some cool punk rock releases that you think I'd dig, send them my way for review. I have a preference for the sounds of '77, but as I explained already, I'm looking for anything with true punk rock energy and spirit. Some of my fave genres are power pop, punk rock'n'roll, street punk, etc., in case you need an idea of what I'd like to cover in here. I will review just about anything I get, as long as it's really punk rock (Don't send me your Alternative rock crap) and doesn't totally suck. See Ya!

Josh Rutledge, 4027 Old Orchard Road, York, PA 17402



Grimmy's Wagon contact matt stanfield 909 683-2372
From a spacey intro of "Fries" to the acoustic intro of "Wood Niv" this band plays out like a heavier version of Teenage Fan Club/Weezer. Also, add a little old Sonic Youth. Spacey solos, heavy rhythms, jangly punk clean sounds.

-Frank Cardoza

Naked Lunch contact po box 205 oceanside, ca 92049
aggr culture
From the land of Marines comes the garage punk band. With a sound reminiscent of The Germs on Heroin. These guys Fuckin Rock Song topics include Alberto's #3 (A great mexican food drive thru), Downtown San Diego culture, and Veterans. This shows the new found popularity of pop/punk and play a dirty brand of old school punk with a slash of surf influence.

-Frank Cardoza

The Union contact 421 s coast hwy suite a-77 oceanside, ca 92054
Straight ahead punk rock that's a little East Bay with a little Los Angeles circa 80 punk and surf rock. Lyrically, the songs cover addiction, personal fighting, the world, and overall daily life with a sing-along chorus. "Can't stop the world" is a definite anthem. Although this demo was more like a full record with 16 songs. It's definitely not a torture to listen too.

-Frank Cardoza

Bona Fide contact: chris g. 714 266-6838
Ever wonder what Quicksand and Buck-O-Nine would sound like together? Like Bona Fide with heavy guitar, ska rhythms, and a borderline metal voice Bona Fide rocks with a new take on the Ska Parade. Hailing from O.C. I assume the chance to see them in action would be a pleasure.

-Frank Cardoza

Foundation contact: Rory 714 968-9388
A definite old school punk band from T.S.O.L. to the Descendents and the early BYO bands (7 Seconds, Youth Brigade). Tight songs with lyrics covering relationships, forgetting the past, and being rich. This band recently played with Agent Orange, so if you get a chance-go see them.

-Frank Cardoza

Amazing Raging Maniacs contact: tom Kidd 310 532-9448
How many bios out there blatantly lie and let you down? Too many. Orange County's, Amazing Raging Maniacs despite the bio- are not punk by any stretch of the imagination and as far as being the "Future of rock & roll" (hmmmm...). Well, they definitely play rock & roll with light song topics like the sing-along chorus "There's no words to this song." Catch them at a local club near you and see what you think (before they get too big). Who writes these fucking bios, Jesus!

-Marcus Dabrans

MadBomber contact: 714 879-8551 or 639-4115
Fast, short, Mind-Splattering.
A 3-piece outfit featuring John O' Donovan on guitar (original guitarist and founding member of The Adolescents) sing about heaven and losing a loved one among other cliché themes. Relocating to Hollywood may be worthy choice. Gotta give em' props for tight musicianship and talented licks from the ax (guitar). Recommended for those who thought the April issue of Skatch would have been a great turning point.

-Marcus Dabrans

Recommended band names for new bands: 1.Sphincter 2.Toxic Earlobe 3.Creepy 4.Flames to Skulls 5.The SKalogy



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27 Song Discography,
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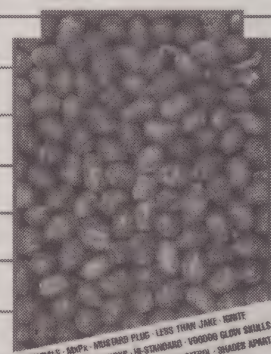
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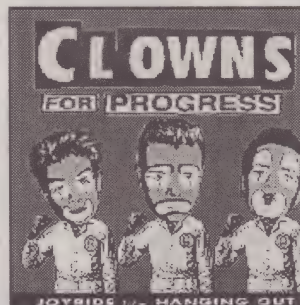
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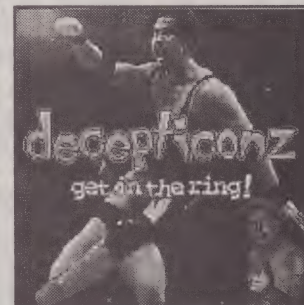
BAD ASTRONAUTS
BLOMI RECORDS



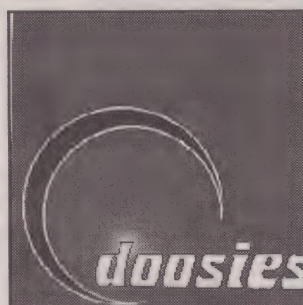
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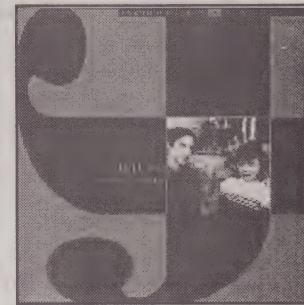
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MANS RUIN



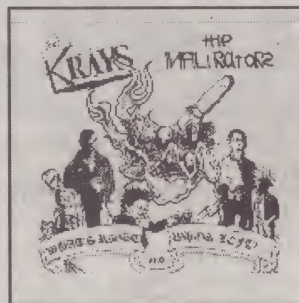
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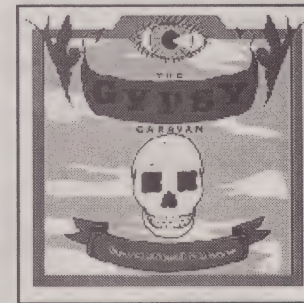
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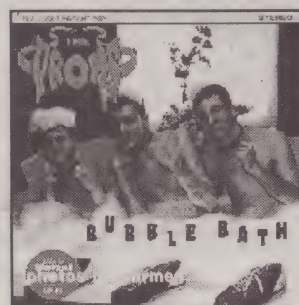
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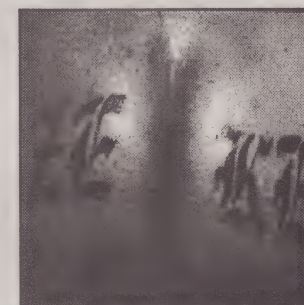
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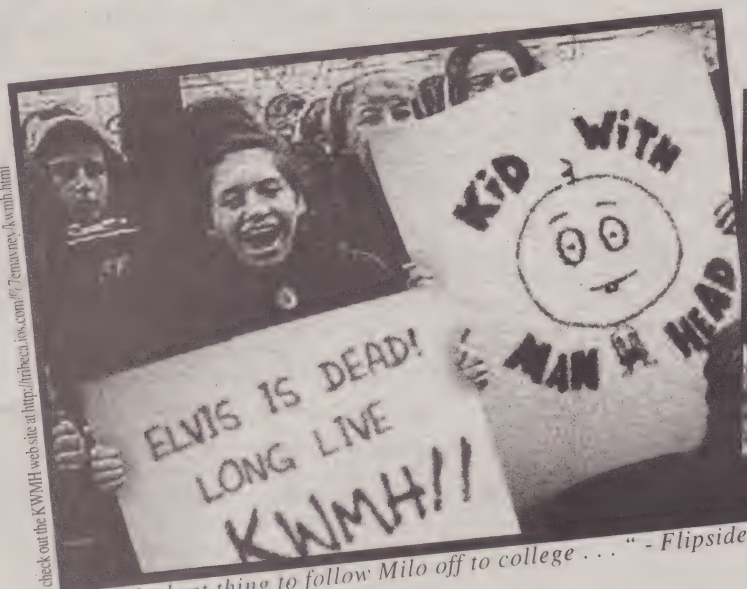
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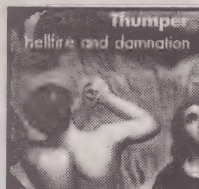
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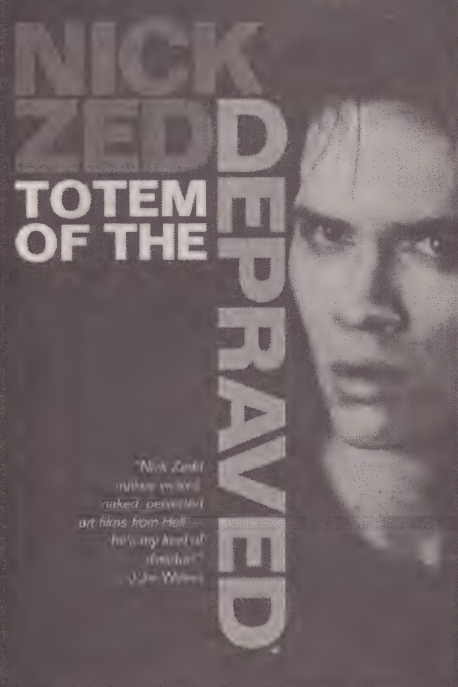
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2.13.61 TWO THIRTYTHREE SIXTY ONE PUBLICATIONS



"Nick Zed's
naked, perverted
art films from Hell
helping America's
drunken
John Waters

NICK ZED
TOTEM OF THE DEPRAVED
2.13.61 PUBLICATIONS
PAPERBACK, 163 PAGES

Nick Zed is the director of many underground films, which include Whoregasm, Geek Maggot Bingo, War Is Menstrual Envy, Police State, They Eat Scum, and The Bogus Man. He began making his films in the late 70s, and he worked with many people who became well-known in New York City's first punk wave. I have never seen one of Zed's films, so cannot comment on their merit. He describes them as "... enormously unpopular and given the financial difficulties he experiences in day-to-day life, they certainly must be."

Totem of the Depraved is a straightforward memoir written in simple, declarative prose, and makes for quick, enjoyable reading. Zed is a wonderful story teller, and his occupation introduced him to some of the most bizarre people on the planet, even by his New York City standards. His accounts of various Manhattan landlords and apartments are very realistic, as well as funny. His scurrilous commentary on culture are also very amusing, although he slings so much mud at so many targets that he is bound to hit at least one. He almost never meets anyone he doesn't dislike.

Less enjoyable for me were his many relationships with women. The problem wasn't the explicit sex scenes, which are described in fairly routine, letter-to-the-editor porno style (except when people are licking piss and shit off each other). Rather, it is that so many of the women he spends time with seem so messed up, either mired in drug addiction or full on psychosis. It's to his credit that he doesn't romanticize their behavior, partly because he seems able to draw the line between creative rebellion and self-destructive nihilism in his own life. Unfortunately, most of his women friends don't draw that line, and reading about their behavior and his response made me feel like a voyeur to some awful pain.

The final sections of the book, where he deals with his father's death and his own fatherhood, are actually quite moving and do a lot to humanize Zed, whose fuck everything attitude can seem selfish, arrogant and contrived at times. Last, for those of you who are G.G. Allen fans, Zed offers a critical assessment that, while you may not agree with it, is thoughtful and interesting.

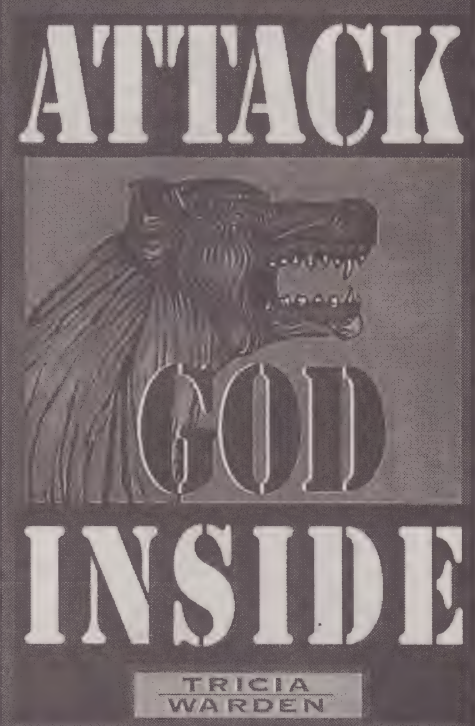
by marcia taylor book reviews

TRICIA WARDEN
ATTACK GOD INSIDE
2.13.61 PUBLICATIONS

Attack God Inside is a collection of poetry, prose and powerful black and white illustrations, most of which depict cruelty and oppression. Like Zed, Warden is an outspoken critic of the status quo, although she definitely lacks the sense of humor that is a high point of Totem of Depravity. Most of Warden's writing is polemical, attempting to persuade the reader to a point of view about issues like sexism, poverty, ignorance, religion.

She writes largely about the physical and mental abuse of women and children, most specifically about sexual abuse. I particularly liked her poems about sex and power "Porn Nursery Style" and "Someone Had to Make Me Great". They give articulate, persuasive voice to the theory that participating in the pornography business hurts women rather than empowering them. And whether you agree with that point of view or not, the quality of her writing makes it worth hearing.

Warden's main strength is the raw, naked, urgent quality of her writing. It's as if she's sitting us down and letting the victims pour out their stories to us. However, unrelieved suffering is difficult to witness, even on the printed page, and prolonged exposure often results in indifference rather than compassion. I had difficulty reading more than a little of the text at a time, and a more varied point of view might have decreased this problem, as well as stretching the writer's art. On the other hand, I don't imagine that Warden is interested in making anything easier for the reader. If anything, she wants us to feel her victim's pain, and she definitely is going for the gut as well as the intellect. Attack God Inside is a rewarding, if difficult, book.



book reviews book reviews



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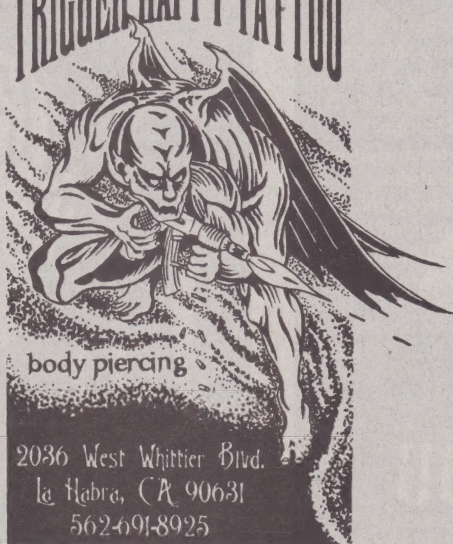


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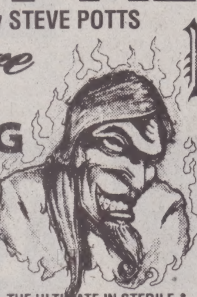
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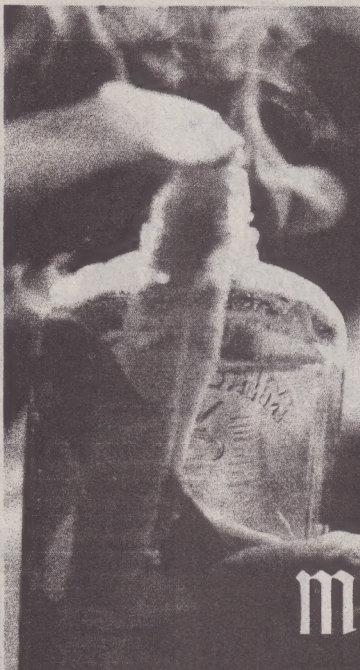


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